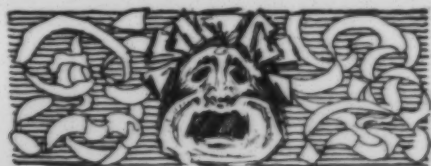


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

VOL. XLI., No. 1,059.

NEW YORK: SATURDAY, APRIL 8, 1899.

PRICE TEN CENTS.



FRANK PETERS.

MS. Louva.



O'NEILL, THE MODERN MUSKETEER.

Ay, bow, ye noble knights of old,
Ye courtly cavaliers!
Ye men of might that loved to fight,
Ye handsome halberdiers!
Lay down thy shields, bend low thy knees,
Ye slingers of the spear!
And honor due contribute to
The Modern Musketeer!

For who, e'en in ye olden time,
Was truer knight than he?
And who could wear with such an air
The clothes that used to be?
Ah, even in these dress-suit days,
The ancient grace is dear—
The manners high that dignify
The Modern Musketeer!

THE MATINEE GIRL.

A man who was crowded with words was talking the other night about different members of the theatrical profession when the names of two of the best actors and most respected people of the stage were mentioned—Joseph Jefferson and Mary Anderson. "There are two persons," said this man, "who have never done anything for their profession. They have made lots of money from it; they have given nothing!"

I confess this sounds like famdoolishness to me. Perhaps it means something. There is so much of Sudermann, Ibsen and the "Quo Vadis" fellow in the air just now that I don't pretend to keep up with the game.

When one considers the art, the industry, the sweetness, the honor that those two names exemplify it would seem as though the entire profession should rise up and call them blessed.

What have they done for their profession? They have glorified it by the earnestness of their work; by their truth; their avoidance of hypocrisy in art as well as in their lives. They have purified it from unmerited accusations of wrong that have been laid at its doors for years—the cleanness of their lives rising like an incense—until now, at this end of the century, mists have cleared and intelligent and even unintelligent people see the stage and its people in the proper light, not as mummers and jesters, but as teachers of truths.

I don't mean to credit it all to Joe Jefferson and to Mary Anderson. We all know the list is a long one. But men like Jefferson and women like Mary Anderson Navarro are like bright lights that illuminate their work with far more brilliancy than if they erected seven-teen-story Homes for Has-Beens, with porce-

lain-lined rooms for Decayed Dramatic Critics, where they might grunt, and expectorate, and be happy.

And talking of these symbolic, problematic guess again plays, I heard a criticism recently which was one of the briefest on record. It might be said to be pithy.

The critic was an ex-cowboy who has left the plains, its lariats and its guns, and taken up his abode amid the haunts of civilization and broiled lobsters. He has doffed the sombrero, the flannel shirt and the high boots of the West for the silk hat, the Tuxedo and the patent leather of the effete East.

He took me to a play one night, and it happened to be a problem play—one of those where they speak in crisp sentences and say things over and over again—and where to the average uncultured spectator they might as well be playing croquet or golf, unless you were on to the problem.

He sat quietly through the first act and betrayed no emotion. Then there was a little music, and I watched him closely. During the second act he got restive as a broncho. He was waiting for an Amazonian march, or a dive into a net, or a "Have you the papers?" scene. I was having lots of fun.

After the third act he excused himself and reappeared with a wild look in his eye and an odor of spices. I thought this was a good time to hear what he had to say. The orchestra was playing some beautiful classic thing.

"How do you like it?" I asked cheerfully, offering him an Italian peppermint out of my bon-bon box. He took six.

"It comes nearer to nothin' whittled down to a point than anything I ever saw," he said

earnestly; "and as for that music—Whoopie!—it sounds like some one tryin' a song."

I for one am glad that Odette Tyler is coming back to the stage again, although I can't help thinking that she'll give us a Juliet with taffeta lining and dimples.

Odette Tyler's specialty was her kittenishness, and no one ever surpassed her in this, not even little Louise Dillon, who was one of the cutest ever—and our more recent Minnie Dupree.

Miss Tyler was never a great actress, but she certainly was a most alluring one—and most modern. I could fancy her on the balcony in a tailor-made frock and Romeo sprinting over the wall in evening clothes with a box of violets under his arm, but when it comes to those poetic yearnings that Juliet so candidly confides to her admirer I can't imagine it.

But why not a tailor-made Juliet? We have had every other kind, and Maudie Adams and Julia Arthur are both threatening—in a few short bright weeks Broadway will be full of them—and what will the public do then, poor thing?

The photograph of a very beautiful actress always causes comment, but not always of this sort. I have a photograph on my desk that answers the description, and a dudelet that I know who prides himself on his imaginary knowledge of the stage and its people picked it up one afternoon recently and dropped it as though it were a snake.

"Do you know her?" I asked him. I knew he didn't, but I love to hear him lie—he's so picturesque about it.

"Yes," he said bitterly; and then he went on to tell me a lot of rot about the young woman being a heartless coquette and a flirt. You see he is one of those fellows who, if a girl allows him to buy her things, accuses her of leading him on, so I knew about what had happened.

"Why," he said, waxing enthusiastic in his attack, "I know of six homes that she has ruined!"

I suppose I am flippant—I've been accused of it once or twice—but this struck me as being intensely funny. The idea of a woman going around ruining homes while people wait and still keeping her good looks is interesting enough to embalm in a play.

The jealousy arouser in That Man isn't in it with a home ruiner as an up-to-date female character. She might issue cards, each one to state, "Home Ruined Quietly, Neatly and with Dispatch. Divorces and Separations Guaranteed. Highest References."

Buffalo Bill's coming to town is one of the very surest signs that the cruel Winter has passed and that one can fling one's furs and flannels from the outer pulleys.

It is the nearest approach to a circus that we have nowadays, and has all the charm of tan bark, animals and wild Indians whooping all over the place that appeals to people in the Spring time.

It's better for a tired feeling than all the sarsaparillas that were ever brewed; it drives away pains in the back of the neck, hallucinations and chills; it is a sure cure for dizziness and loss of appetite, and will rid you of the morbid craving for alcohol and cigarettes that sets in about this time of year.

Pink pills are all very well in their way, but there is the inevitable reaction. With the coming of April there is that lamblike desire to frolic—to gambol in untrodden fields—to scent the first wild freshness of new asparagus and soft-shell crabs.

At the same time, one's mentality craves a complete change from the usual play, concert or opera. Gentle Spring lures us from the stuffy orchestra chair and the wailings of the metropolitan orchestra. "Oh, for something different!" we cry. And, as though in answer to our prayer, there is Buffalo Bill with his lariats, his bisons, his horses and his cowboy band.

I suppose there will be a lot more Cuban patriots with the show this year. Last year while the war was going on there were about a dozen patriots earning their salaries whooping around the ring and waving Cuban flags. As Mr. Dooley says, "It pays to be a pathrite nowadays!"

The course of lectures illustrated with stereoscopic views which continued at Daly's during Lent became very popular with young people, much to the surprise of their elders, who could not understand the sudden zeal which we Matinee Girls displayed for acquiring geographical knowledge.

But now that it is all over I can give the secret away. You know those lectures are perfectly all right to go to without a chaperon. Of course.

And a great many of the Columbia College boys had tickets for the course. And some of the Barnard girls, too. During the lecture, while the views are in progress, the theatre is pitch dark. It is sure to continue so until the end of the lecture. There are no sudden disturbing flares of footlights or anything of that sort to disturb the gloom.

A Matinee Boy I know gave me a seat check for one of them and asked me to go. "I have the other check," he said.

"But I don't like lectures," I said. "Neither do I," said he, "but we can sit and hold hands. We don't have to pay any attention to the lecture."

The latest cables from London prove that the reports of Alma Stanley's death were "greatly exaggerated," as Mark Twain says. She was seen last in a restaurant eating Spring lamb and green peas, and reading her obituary notices.

If she sees some of the pictures that were published of her the poor girl may drop off suddenly after all. New York papers hate to be disappointed in that way.

I do not know if the Honorable Patrick Gleason, of Long Island City, has ever been put in a play, but if he has been left out it is an oversight on the part of modern dramatists.

He is one of the most picturesque and strongest characters that ever loomed upon the horizon of political life, and his personal appearance, his make-up, as it were, is most original. He is the only man I ever saw who could wear whiskers and not look like a goat.

There is a group of Tammany politicians still lingering in Lakewood hoping for the arrival of the man who looks like a bear, at the

beck of whose paw they sing, smile or dance like so many automatons.

One evening last week I mentioned to a man after dinner that I thought I had seen Mr. Croker in the smoking room. "Oh, no, you didn't," he said, confidently. "How do you know I didn't?" I inquired indignantly.

"Do you think those men would be sitting here if Croker was in the smoking room?" he asked. "Not for a minute: they'd all want to smoke. And if he went into the cafe they'd all want a drink, and so forth. That is what it means to be Boss of New York."

But if Mayor Gleason has the jackal-like characteristics of the Tammany henchmen he conceals them under a breezy roughness and an apparent absence of sham that would make him a daisy gold brick or confidence man if he ever took up that line of business.

He reminds me somehow of Sullivan, the once "champeen," and if ever a man impressed one with an absence of guile it was Yours truly, John L. Sullivan. But Mayor Gleason, it seems, is a wit. He is credited with both of these good ones:

At the Hamilton Club, in Brooklyn, there was a dinner one night, and among others the Honorable Mr. Gleason made a speech. During the evening Eugene Blackford, celebrated among other things for his piscatorial successes in Fulton Market, approached the doughty Long Island City Mayor and said easily: "Pat, let me say that your speech was very good to-night."

"Thank you, Mr. Blackford," replied Gleason, quite as easily; "and let me say, sir, that your fish was very good to-night."

At a dinner given to the framers of the Greater New York charter ex-Corporation Counsel De Witt was the guest of honor. In a speech Mayor Gleason said: "Of course we all understand and appreciate the work which Mr. De Witt accomplished in framing this charter. I do not wish to belittle that work, gentlemen, when I say to you with all candor that his labors were as nothing to mine. It takes De Witt only a few minutes to write a paragraph, but it takes me all night to find out what he means by it!"

Andrew Freedman is another bright, shining light at Lakewood. I remember him three years ago, when he was young and handsome. Now success has made him stout and ponderous. His heart may be the same, but I hope it isn't. I'll tell you why.

I recollect meeting him one day at a baseball game, and he insisted on my accepting a box for Chimmie Fadden, at the then Standard Theatre—since consecrated to the on and off—especially off.

I forget now whether he owned the theatre or was an angel, or what it was, but I must have a box for that night. He would telephone down, etc., etc.

I recollect hurrying home and telegraphing about a dollar and eighty cents' worth to different people I knew—lame, halt and blind—and they all came. And when we got to the theatre the man at the box-office actually sneered at us. He said he had heard of all sorts of games for beating a box-office, but he never had six people try it all together before.

So I was glad to see that remorse, perhaps, had blighted the debonaire beauty that Freedman boasted in the days when he had to work for a living. I don't think he could string any one now—even THE MATINEE GIRL.

ENGAGEMENTS.

H. Reeves-Smith, for the Empire Theatre Stock company next season.

W. B. Wheeler, for The Real Widow Brown.

Eugene Powers, by Daniel Frohman, for E. H. Sothern's company, season of '99-'00.

Hattie Neville, with Charles Coghlan.

To want an engagement and not to advertise in THE MIRROR is like retiring from the stage.

Claude Gillingwater, for Count Considine in Wilton Lackaye's production, Charles O'Malley.

Sam Fisher, with Blaney and Vance, to go in advance of A Female Drummer.

Mervyn Dallas, to support James K. Hackett during his New York engagement.

Jules Murry announces the engagement of Florence Roberts for the part of La Barbarina, the Italian dancer, for Lewis Morrison's production of Frederick the Great next season.

Managers like to talk as if they had re-engaged all their actors for next season, when they haven't. Other managers believe them and look elsewhere for people. A MIRROR card would set them right.

Adele Clarke, to play Alvina Starlight in What Happened to Jones for the rest of the season.

Minnie Edwards, for The Man in the Moon.

Howard Hall, for the leading heavies at Manhattan Beach, Denver, this Summer.

Helen Robertson, to succeed Anne Sutherland as Florianne in Zaza.

Joseph Keefe, with Wilton Lackaye.

Joseph Madden, for the Schubert stock, Rochester, N. Y.

Lewis Mitchell, as stage-manager for The Purple Lady.

By H. S. Taylor, for J. K. Emmet and Lottie Gilson's company: Marie Steers, Ida Lewis, Pierce Kingsley, Raymond J. Whitaker, Louis Shea, and Henry Lewis.

Marie Dressler, May Ten Broeck, Crissie Carlyle, Phyllis Rankin, Jeanette Bageard, Millie Wilson, Anita Wilson, Zella Frank, Gertrude Zella, May Montford, Walter Jones, Louis Wesley, Samuel Bernard, Tony Hart, Jr., Joseph Torpey, Milo Joyce, James Furey, Will A. McCormick, Dan Williams, Charles Walton, and Dean Wilkie, for The Man in the Moon.

Pearl Ford, of the present class of the Stanhope-Wheatcroft School, for Brother for Brother. Jean Caskie, of the same class, with J. K. Emmet. Dorcas Dow, a last year's graduate of the school, for In Old Kentucky.

Henry Herman, for The Musketeers, succeeding Henry Lee as Richelieu.

Albert Hart, for The Man in the Moon.

Grace Griswold, for The Village Postmaster next season, to play Aunt Samantha.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, April 1.

A week of wide divergence of conditions was evidenced in the closed doors of the Columbia, Amphion and Grand Opera House, while the Montauk and Bijou were taxed to their capacity, and vaudeville prospered almost as well, both at Hyde and Behman's and at the Novelty.

Holy week caused no apparent diminution in the tremendous business done by N. C. Goodwin and Maxine Elliott in Nathan Hale at the Montauk. It has been a case of selling out completely every evening since the opening night. Mr. Fitch's play wears well on a second hearing, and many of Mr. and Mrs. Goodwin's admirers have been in attendance more than once during the engagement. In addition to that previously written of these stars and their excellent support, a word of praise is due to Richard Sterling for his pleasing enactment of Tom Adams. All the various phases of the role are perfectly and impressively portrayed by this promising young actor. Her Atonement next comes for a fortnight as a stop-gap to fill dates left vacant through change of plans by the other parties to the contract. After that Colonel Slinn has but three weeks left of the regular season, prior to the beginning of an opera engagement by the Castle Square co., May 8.

The fourth and final week of the Jaxon Opera co. at the Park Theatre witnessed two performances a day before a sold out house. The repertoire was Lucia di Lammermoor, Faust, and Il Trovatore. Milton Aborn and his singers come in on Monday, with Wang, and jump the prices for the best holdings 100 per cent. The outcome is awaited with interest.

By the payment of a bonus of several hundred dollars Manager Harry C. Kennedy was successful in shifting a previously announced attraction at the Bijou, and at the eleventh hour made place for The King of the Opioid Ring. That his judgment was not at fault has been shown by a line of ticket purchasers reaching nightly from the box-office window a full block. Yon Yonson is next due, with Chauncey Olcott to follow in A Romance of Athlone on April 10.

Johnstone Bennett has caught good trade as A Female Drummer at the Gayety, and retires in favor of The Village Postmaster.

Hyde and Behman's olio led off with Charles and Minnie Savan in comedy acrobatics, the lady proving herself to be decidedly the better one of the team. Eddie O'Dell was clever in "stunts." James and Albert Johnston won vociferous applause for their superb xylophone playing. Neil Burgess was heartily greeted in an excerpt from his old play, The Widow Bedott. While other players in the legitimate have brought their best efforts into the hands of the boards and bent dignity thereby, Mr. Burgess has apparently thought it necessary to make superlative some of his former broad episodes and now gives a persistent and too frequently repeated exhibition of lingo, alongside of which The Turtle and Mlle. Filé are plainly out of sight. Jess Dandy scored well in Yiddish interpretations of popular coon songs. Johnnie Carroll and Addie Crawford were entertaining in Opening His Eyes. Mr. Carroll's well liked singing getting the customary big hand. George Fuller Golden delivered his monologue. Dolph and Lenhart exhibited A High-Toned Burglar, and Adgie put her lions through their paces to the detriment of her on-lookers' nerves. Louise Thordike-Boucault is the next announced headliner of prominence.

The Columbia will reopen with The Turtle, while the Grand Opera House resumes with Jack and the Beanstalk.

Edward Harrigan's My Son Dan was never one of his happiest efforts, and in its emasculated shape as Lanty Logan failed of presenting the popular comedian at his best at the Novelty, where other good features were Maude Nugent, Gilbert Sany, Mr. and Mrs. Stuart Darrow, McBride and Goodrich, Emma Francis and Harry La Dell, Joe Goetz, also Field and Willey. Next week's talent will be headed by Flora Irwin, Ed Favor, and Edith Sinclair.

The Amphion's supplementary season of opera starts with the Jaxon co. in The Chimes of Normandy and The Bohemian Girl. Two performances a day are scheduled, with a uniform tariff of a quarter dollar to every part of the house. Overweening confidence is not foreshadowed in the success of the project, inasmuch as the statement is made that Maude Adams is to act here in The Little Minister week of April 17.

In Atlantic City is followed at the Brooklyn Music Hall by May Howard's co.

The Lyceum retires Uncle Tom's Cabin for The Power of Gold.

The Bohemian Burlesquers played to the capacity of the Star Theatre twice daily and are succeeded by the Irwin Brothers' co.

The Empire prospered with Harry Morris' Little Lams.

The Moulin Rouge co. steps out at the Unique to permit entrance of The Columbian Burlesquers.

A large business is indicated for The Runaway Girl, under direction of Manager Edwin Knowles, at the Academy of Music during week of April 10-15. Over fifty per cent. of the local houses will be permanently closed for the Summer before the end of April. The famous German actor, Sonnenthal, will be seen in this borough once, at the Academy of Music on Monday night, April 17, when he acts Nathan the Wise. Frank Dietz has left the business management of the Grand Opera House.

SCHENCK COOPER.

SAN FRANCISCO.

San Francisco is the most remarkable city in the world for the continuous cry of poverty that goes up from the throats of its people. Any old-time resident here will tell you that there is not a dollar in the city, that the good old flush times are gone for ever, and that what was once the golden city of the West has become a jay town. Incidentally, this view is from time to time indorsed by prominent actors and actresses, who have failed to please the San Francisco taste. But let something really bright, clever and entertaining come here in the way of an attraction and dollars enough will be raked up to support it. Where the dollars come from no one pretends to say, but they are there. Merchants who complain that they cannot collect their accounts are dumfounded when they see the rush for boxes and seats.

Sir Henry Irving came here in the midst of the financial panic of 1893, and not only crammed the Grand Opera House to overflowing for two weeks, but took away a heap of money. So, now, with the grand opera and The Bostonians, it was thought by the wise that the opening week of The Bostonians would cause a falling off in the attendance at the opera, or that the opera would hurt the sale of seats for The Bostonians. Did either event occur? Not much. The concluding week of the Ellis opera season caused the Grand Opera House to brim over with audience every night, while at the Columbia, where The Bostonians played, there was a premium upon camp-stools. All of which shows that there is balm in Gilead, likewise money in San Francisco for a worthy cause. Come on, ye stars, and brave the sand-storms of the desert.

The Ellis opera season went out in a blaze of glory. Melba sang March 20 in Les Huguenots, 21 in La Bohème, 23 in Romeo and Juliet and 25 matinee in Lucia. She was rapturously received each night, and declares that she adores San Francisco. Galski was recognized as a great artist. Her Alda and Minnie were two very fine performances. Zola de Luscan was the rage as Carmen. Chalia, the little Cuban prima donna, appeared in Cavalleria and Pagliacci and charmed her audience. Of the male talent, Ceppi had the best voice, while Bonnard was the best actor. Seppilli conducted, and the New York Symphony Orchestra was voted the best thing of its kind heard here in years. The co. will play two nights in Los Angeles, one in Sacramento and then turns its back on the West for another year. *Volla tout.*

As I here said, The Bostonians drew immense houses to the Columbia during the week 20-26. Rob Roy was the opera, and De Koven's music was so much liked that no change will be made

for another week. Barnabee and MacDonald are as popular with the crowd as ever. Frothingham has lost none of his capacity to make fun. Jessie Bartlett Davis is the same bright, vivacious actress we have always admired. Helen Bertram sings sweetly as of yore. Harry Brown is worthy of mention.

The Alcazar co. played Nerves during the week. It drew fair houses. Clarence Montaine did good character work as Hippolyte Caramel, the candy-maker. George Osbourne was good as Buxom Brittle. Frank Denithorne was amusing. Earnest Hastings and Adelaide Fitz Allen played light comedy parts effectively. Marie Howe scored a decided hit in the part of the fashionable milliner; her character work is always very good. Juliet Crosby was very winsome, as well as amusing, as a nervous maid. Nerves will agitate the people yet another week.

The week's attraction at the Tivoli was a revival of The Mikado. It was well put on and admirably played by the clever little co. Edwin Stevens was funny as Ko-Ko. William Pruette was an imposing Pooh-Bah. Phil Bronson was out of place as the Mikado. Elvira Crox suffered from throat trouble, so could not take her favorite part of Yum-Yum. Anna Lichter was substituted, and did well. Week 27, The Bohemian Girl will be revived as an Easter offering. Anna Lichter will be Arline, Pruette, Arnelm, and Edwin Stevens, Devilshoof.

Agnes Herndon made a hit at the Alhambra in La Belle Marie. She was ably supported by Albert A. Andruss. Saved from the Flames 27-1.

The success of the grand opera season has borne fruit in a rumor that a new opera house is to be erected in this city, in the neighborhood of Union Square. It will be a handsome six-story building, stone front, and while not so large as Morosco's Grand Opera House, will be commodious enough to accommodate any attraction from Melba down. Already there is a discussion over plans and specifications, and the purchase price of the land. The name of a well-known local impresario is mentioned in connection with the enterprise. More anon.

Frank Denithorne will go on the road as leading man for Belasco and Thall's co. next month. Denithorne has done good and conscientious work since his engagement at the Alcazar. He is a versatile actor.

Helen Merrill will reappear at the Tivoli in George Lask's Easter production, Beautiful Goldenlocks.

FRED S. MYRTLE.

MILWAUKEE.

The Bijou has been drawing packed houses this week, the thrilling melodrama Through the Breakers proving a strong attraction. The opening performance March 26 was witnessed by one of the largest and most enthusiastic audiences of the season. The production is well mounted, the smugglers' cave scene being very realistic and effective. The co. is up to the average, creditable work being done by E. H. Stephens, George Middleton, Walter Seymour, J. Hay Cosnar, and James Bevis. Maude Banks did some praiseworthy acting as the heroine, and Hope Booth was charming in the ingenue role. Hogan's Alley 2-8.

The Academy was filled to the doors 27, the occasion marking the 200th performance of the Thanhouser-Hatch Stock co., at which a souvenir photograph of the entire co. was presented by the management. Little Lord Fauntleroy was the bill, and a good performance was given. Baby Yavene scored a pronounced hit as Fauntleroy. He is an exceptionally clever child, and acted the part exceedingly well. Eugene Moore gave a very fine performance as the Earl. William Yerance was admirable as Haversham, and Irving Brooks achieved a distinct success as Hobbs. Alberta Gallatin was charming as Mrs. Erroll. Meta Brittain as Marcy again demonstrated her cleverness as Minna. Mary Davenport was excellent as Mary. Nat Smith played Bick with his usual clever touch of comedy, and good character bits were contributed by R. A. Berthelet, Samuel Lewis, and George Herbert. The piece was staged handsomely, and gave general satisfaction. The Nominee 3-9.

Fanny Rice at the Alhambra 26 drew immense houses. In At The French Ball Miss Rice is seen to great advantage, and her artistic comedy work and bewitching manners delighted everybody. Some changes in the cast, and alterations in the farce show an improvement over last season, and the audience was kept in a continual state of good humor and merriment. In the way of specialties, Mons and Martella did clever tumbling, Bicknell and Haight proved clever dancers, Maud Bagley sang with great success, and Lin J. Hall, G. Wiseman, and John J. Conley did creditable work in the comedy. A Trip to Coontown 2-8.

Mlle. Tourbillon was successfully repeated by the stock co. at the Pabst before a full house. Paula Wirth was delighted in the title-role. Emanuel Reicher will reappear 29 in Alexander Dumas' Kenn, and in Sardou's Marquise 31. The Banda Rossa will give two concerts at the Pabst 4.

Owen Davis, owner and manager of Through the Breakers, was presented with a very handsome gold watch 27 by the members of the co. to commemorate the 100th performance of the play.

Fred J. Butler has joined the Thanhouser Hatch Stock co. at the Academy.

Meta Brittain became suddenly ill 28, and her part of Minna in Little Lord Fauntleroy was played excellently by Isis Maynard on a few hours' notice.

The Davidson was dark March 26-April 1. Frank Daniels 2-5.

C. I. N. NOBIE.

PORTLAND, ORE.

At the Marquam, March 20, Charles Townsend's farce-comedy, A Family Affair, was excellently given by local talent, comprising Albert Rahles, Frank D. Hennessy, Joseph Hayes, Ella Hoy, Mrs. Ada Ringham, and Meyer Marks, Jr. for the benefit of St. Patrick's Church, here, to a well-filled house. Among the songs sung were Karl Kennett and Lyn Udall's "I'll Shake Up Des Mean Old Town," which has just arrived here, by Hennessy. Marks made a hit in singing "Dark Town is Out To-night," accompanied by some very dexterous dancing. Mollie Adelia Brown, soprano; Russell H. Ballard, cellist, and G. Fugel Criste, pianist, under the auspices of the Y. M. C. A., appeared before a light house 22.

The theatrical talk of Portland and its vicinity for the week ending 25 centered around the brilliant and almost unparalleled engagement, ar-

tistically and peculiarly, of Nance O'Neil at Cordray's. So completely Nance O'Neilized were Portlanders, and, withal, so satisfactorily, that the engagement has been extended another week. Magda was presented three times. The Jewess three, and Ingomar and Oliver Twist once. At every performance the audiences, which constituted the representative people of Portland, were limited only by the capacity of Cordray's. The unbiased, honest verdict from every one here who has seen Nance O'Neil act is that she is among the foremost tragediennes of the American stage. Her supporting co. is very good, in that, principally, she is assisted by McKee Rankin, Herbert Carr, and Mina Crollus, in addition to whom are: H. A. Weaver, C. J. Swickart, Thomas Tuther, W. Henderson, Frank Robins, L. J. Plummer, James Crane, George Irving, John H. Browne, Merville Emery, Affie McKicker, Rica Allen, and Grace Pierce. To-night (26), Miss O'Neil opened week ending April 1 in Oliver Twist, she as Nancy Sikes, and McKee Rankin as Bill, and was cordially greeted by a crowded house.

John Philip Sousa and his band, prominently assisted by Maud Reese Davies, soprano; Dorothy Hoyle, violinist; Arthur Pryor, trombonist; Herbert L. Clarke, cornetist, and Franz Hell, flugelhornist, gave three concerts, 20, 21, at the O. N. G. Armory, to good attendance.

The Geisha, which was to have been produced under the auspices of the Oregon Road Club, at the Marquam, March 25-26, by amateurs, has been postponed until 3-5.

In conversation with Mr. Sousa, he stated that his present season with the band, thus far, has been unequalled. The prospects are the season will be the best in the history of the band. For five nights' playing in San Francisco the receipts were \$5,000 more than on the former engagement there.

O. J. MITCHELL.

JERSEY CITY.

The Geisha was presented at the Academy of Music March 27-1, to appreciative audiences, by a very good co. The musical comedy forms an agreeable entertainment from beginning to end. The chorus is numerous, strong and good looking, and works well. Helen Boyton plays Mimosa in an admirable manner, her singing and acting being remarkably vivacious. Minnie Ashley, as Mollie Seamore, the rollicking English maid, was good as an actress, but rather weak in her singing. Alexia Bassian, as the French girl, was chic and natural. Jeanne C. Towler, as Lady Constance, was dignified and cold, and her acting was warmly applauded. H. W. Trendenick, as the fat and pompous Marquis, was funny. Charles Danby, as the keeper of the Chinese tea house, was one of the best bits of the opera. Leonard Walker, as Lieutenant Fairfax, was pleasing. Others in the large cast were Albert Parr, W. H. Romaine, Claudia Petite, Florence Raymond, Winifred Williams, Bessie Norton, Cassie Knight, Will Elwanger, Arthur Stanford, Taylor Williams, Mollie Burton, Ella Rock, May Norton, and Leona Amrose. My Friend from India 3-8. Andrew Mack 10-15.

The Turtle held the offering at the Bijou Theatre 27-1 to fine business. Isabelle Everson played the wife in a splendid manner. Lillian Coleman was the Juliette, and played the part sweetly. Marion Ballou was the chambermaid, and made a distinct hit. Jennie Reiffarth played the mother in a breezy manner. Signor Perugini played the title-role, and was well liked, his work in the last act being very strong. George Holland as the friend, Elric B. Collins as the lawyer, Charles Sinclair as the doctor, Hudson Liston as the innkeeper, and Ada Deaves as his wife, were all very good. The piece was handsomely staged. The Sidewalks of New York 3-8. A Female Drummer 10-15.

The Letter Carriers' Association will have a benefit at the Bijou Theatre 2, when a vaudeville bill will be offered.

John Mayon, principal comedian of The Highwayman co., arrived home 29, the season of that opera co. having closed. Mr. Mayon has been specially engaged for Sinbad, which is to be put on at the Grand Opera House, Philadelphia, 3.

WALTER C. SMITH.

DENVER.

The Turtle held the stage of the Detroit Opera House March 23-25, and did a good business. Following it came West's Minstrels 27-29. The entertainment furnished by this organization is of the highest order. Carroll Johnson and Tom Lewis are the end men, and no one could ask for better. In the musical part of the programme the halad singing of Clement Stewart, H. W. Frillman, Charles Kent, and Richard J. Jose is particularly fine. Others in the co. that are especially clever are Eddie Horan, the Freeze Brothers, McMahon and King, and Horace Goldin. The performance closes with a production called Remember the Maine, in which Mr. West impersonates Captain Sigsbee. The Telephone Girl 30.

The Cummings Stock co. opened its Spring season at the Lyceum 26 in Lady Windemere's Fan. There is no doubt that this is one of the finest stock companies playing to-day. It became thoroughly established in popular favor in Detroit when playing here last Spring, and an immense business will probably be done at the Lyceum this season. At the performance 26 the theatre was packed, and the way in which the co. handled the play justified the enthusiasm shown by the audience. Harry Glazier played Lord Windemere splendidly. Mr. Cummings took the part of Darlington in his clever manner. Blanche Douglas is playing Lady Windemere and doing it well. The Duchess of Berwick is played by Miss Haynes, and the other parts are taken by Willard Blakemore, George Christy, Grace Atwell, Fred Noonan, Eugene Frazier, Wilson Deal, Thomas Meegan, Lillian Seymour, Bessie Trent, Maud Taylor and Lillian Douglas, and there is no poor acting done by any one of them. Hazel Kirke 2-8.

At Whitney's Opera House All Aboard is the bill 26-1. It is a jumble of specialties that the Ott Brothers are navigating. It is answering the purpose of drawing good houses. Human Hearts 2-8.

KIMBALL.

BUFFALO.

The Star was dark March 27-1. Julia Marlowe 3-5. West's Minstrels 6-8.

At the Lyceum The Heart of Chicago made a pronounced hit 27-1. The co. presenting the play

is a good one, and this, combined with strong scenic effects, makes a strong combination much to the relish of Lyceum patrons. The play is of the usual melodramatic type and several special ties are introduced. The King of the Opioid Ring 3-8.

B. P. O. E. 23 will hold a public installation of officers and a ball at the Elliott Club 12.

RENSOLD WOLF.

MONTREAL.

Shore Acres was played for the first time in Montreal at the Academy March 27. The audience was only a fair one, but made up in enthusiasm what it lacked in numbers. Archie Boyd's performance of Nat Berry left nothing to be desired. The Martin Berry of Atkins Lawrence was excellent. Belle Theodore gave a clever portrayal of Mrs. Berry. Marie Falla's Helen in the first act was marred by a slight tendency to exaggerate the dialect and drawl which the part called for, but she improved steadily and shared with Mr. Boyd a well-deserved curtain call at the end of the second act. The French Maid 10.

The Francois Stock co. gave a clever performance of Our Regiment 27-1. Benjamin Horning has comparatively little to do as Eric Featherstone, but does that little capably. Walton Townsend was particularly good as the young curate. T. J. McGrane and Harry W. Rich, as Mr. Dobinson and Mr. Ellany respectively, were excellent. Richard Sherman gave a painstaking performance of Guy Warren, but the part is rather out of his line. Charlotte Deane made a thoroughly charming Enid Thurston. Nellie Callahan was a winsome Maud, and Esther Moore got what little was to be had out of Olive. Alma Aiken played the warlike Mrs. Dobinson acceptably. The Randalis do a clever acrobatic turn; Grace Hazard is bright and pretty, and her act original. Raymond and West are very good blackface comedians. The World 3-8.

As We See It is the bill at the Queen's. It is a mediocre musical farce of the usual type.

The programme for the three weeks of French opera at Her Majesty's commencing April 3, has been published, and in an excellent one, including the best grand and light operas, many of which have never been seen here before.

John C. Dixon gave a reading of his romantic play, The Knight of the White Feather, before a select audience 24 in the Queen's Theatre. The play will be produced here this month under the auspices of the Montreal A. A.

W. A. TREMAYNE.

ST. PAUL.

A Bachelor's Honeymoon was presented at the Metropolitan Opera House 26-29 to good houses. The play was seen here last season and the ingenious, comical situations made a marked impression in its favor. Walter Walker was happily cast as Benjamin Bachelor and Mildred St. Pierre was enjoyable as Barbara the servant. Emil Hoch's Doctor Schwartz was an excellent characterization. Della Stacey was bright and versatile as Miss Arbuckle. Maud Beam Stover as Minerva did clever acting. Madge May (Frederick Warde's youngest daughter) and Anna Hathaway were taking as the twin daughters. Joe Swickard as Anthony Gumbug, and others in the cast sustained their roles acceptably. Sousa's Band April 2. Sol Smith Russell 3-5. Modjeska 6-8. Ellis Grand Opera co. 10-12.

L. R. Stockwell and a competent co. in support gave delightful performances of A Midnight Bell at the Grand Opera House 26-1 to a large attendance. Mr. Stockwell as the Deacon (Lemuel Todd) gave a natural and pleasing interpretation of the part that won for him most hearty applause. Scott Seaton played the clergyman in a forceful and impressive manner. Frank Bacon, Henry Napier, Gus Tate were excellent. Nevada Heffron as Nora Fairford was attractive. Pearl Landers, Eva Bates, and Jennie Wiedman did good work. Through the Breakers co. 2-8.

Manager L. N. Scott of the Metropolitan left for New York 21.

Ffrangcon Deries, assisted by Jessica De Wolf and the Schubert Club chorus and orchestra, was heard in concert at the People's Church 27.

GEO. H. COLGRAVE.

KANSAS CITY.

The Devil's Auction at the Grand Opera House March 26-1 attracted big and enthusiastic audiences. The production was elaborate and the ballet and specialty features were excellent. Concettina Chitten and Giselda Rasseggio, principal dancers, executed some beautiful dances and led all the ballets. Mayme Mayo as Janet was pleasing and introduced several taking songs. Ben F. Grinnell, Colby and DeWitt, Phantos Brothers, and A. Decca all introduced pleasing specialties. Business was good throughout the week. A Day and A Night 2-8.

Ian MacLaren delighted a small audience at the Coates Opera House 27 in readings. The Sign of the Cross 8-14.

The Woodward Stock co. presented Charley's Aunt 26-1, with Hal Davis in the title-role, of which he gave an exceedingly clever interpretation. Carl Smith Seerle as Sir Francis Chesney was good; Ethelyn Palmer and Inez Macaulay were also pleasing. The Private Secretary 2-8, with O. D. Woodward appearing for the first time here with the co.

A Romance of Coon Hollow, at the Gillis Opera House 26-1, was interpreted by a fair co., including Fred Eckart, Victor Moore, Louisa Blanchette, and Eliza Mason in the leading roles. Business good.

Sol Smith Russell, after his engagement at the Coates Opera House, left for New York, as the co. was to take a two weeks' rest. Mr. Russell went East to join Mrs. Russell, who was stopping at the Windsor Hotel at the time of the fire.

FRANK B. WILCOX.

GALVESTON.

A Contented Woman agreeably entertained a good sized and properly appreciative audience at the Grand March 22. The cast, headed by pretty and clever Belle Archer, was generally competent. An admirable performance in every way and one of the merriest of many seasons was that of Why Smith Left Home 23, and the

hearty demonstrations of favor marking its presentation fully evidenced the enjoyment of the large audience present. The co. is exceptionally good, and besides presenting several warm favorites, introduced that sterling and deservedly popular artist, Miss Annie Yeaman, who made the hit of the evening. The Black Patti's Troubadours 24-25 played to big business. The entertainment provided was mainly creditable and evoked appreciation from all parts of the house. The Klondike 26 gave two performances to good attendance, pleasing as usual. Primrose and Dockett 27. Klondike 28.

Mr. and Mrs. Matt B. Snyder (Rose Snyder) are well and favorably remembered at prominent members of our old stock co. and were accorded a graceful welcome likewise was Madyn Arbuckle, an erstwhile Galvestonian, whose substantial progress in the profession is noted with pleasure by his many friends here and throughout the State. C. V. RHOODE.

NEW ORLEANS.

A Lady of Quality, presented by a fair co. with Eugene Blair in the role of Florida Wild, was a splendid attraction March 26-1. Miss Blair is quite a favorite with this public, and in her coming is always accorded an enthusiastic welcome. As Florida, Miss Blair's ability as an emotional actress is demonstrated more clearly than ever. William Bramwell, as Sir John Oxon, was more than acceptable, and acted and dressed the part perfectly. Why Smith Left Home 2-8.

The stock co. at Hopkins St. Charles Theatre presented The Inside Track 26-1 in the same conscientious and successful manner that has marked every previous production. Nettle Hounie, Carrie Lamont, Josephine Crowell, T. J. Keogh, Arthur Mackley, and Eugene Kay, for competency can always be relied on. The Lost Paradise 2-8.

Black Patti's Troubadours 26-1 were given a better reception than anticipated of a community where the race prejudice is so manifest. Popular prices prevailed during the engagement and business was fair. Hogan's Alley 2-8.

The Baldwin-Medville co. stayed over and gave two additional performances at the Grand Opera House 26.

The Passion Play pictures, in their second week, 26-1, continue to draw well at the Academy of Music. J. MARSHALL QUINTERO.

COLUMBUS.

Anna Held in The French Maid did a splendid business at the Southern March 24, 25. The co. was all that could be desired, especially Charles A. Higelow, William Armstrong and Eva Davenport should also be mentioned. The Passion Play did light business. 27-29. The Wolf Hopper 31. Robert Downing 1. My Friend from India 3. The Telephone Girl 6-8.

Harkins and Barbour's version of U. T. C. was put on by the Valentine Stock co. at the Grand 27-1. The house was well filled at every performance. The Uncle Tom of Jig Quigley and the Simon Legree of Jack Webster were excellent. Edward R. Mawson as George Harris was good, as was Grace Franklyn Lynch as Eliza. Anna Blanche, who has not appeared for several weeks, scored a hit as Tony. The parts assigned Louise Mackintosh and Kate Blanche were handled in their usual artistic manner. Monte Cristo is underlined.

At the High Street, Miacco's City Club enjoyed good patronage 23-25. A Bunch of Keys did well 27-29; specialties excellent, that of Frankie St. John being the best. The Parisian Widows 30-1. Roebert and Crane Brothers co. 3-5. The Two Johns 6-8. J. B. DAVIS.

PROVIDENCE.

At the Providence Opera House March 27-1 'Way Down East' drew large audiences. Phoebe Davies, Forrest Robinson and Odell Williams headed the co. Alice Neilson 3-8. For the week of 10 the Providence Opera House will be used for the benefit of a local charity. Margaret Eager will produce The Pled Piper of Hamelin every afternoon and a Marie Antoinette Fete every evening.

The Arion Club will sing The Creation at its last concert of the season at Infanter Hall 11. Ericson Bushnell, Shannan Cumming and Hobart Smock have been engaged to assist the club. The Boston Symphony Orchestra gave its seventh concert of the season at Infanter Hall 29 before the usual large audience. Teresa Carreno was the soloist of the evening. Godfrey's Band gave two concerts 30 before large audiences.

Manager Felix R. Wendelbacher, of the Providence Opera House, will manage The Bride Elect next season.

At the invitation of Manager Wendelbacher a large audience of men from the Old Men's Home witnessed a performance of 'Way Down East, 29. HOWARD C. RIPLEY.

MINNEAPOLIS.

At the Bijou Opera House Cole and Johnson opened a week's engagement March 26 in A Trip to Coontown to two good houses, afternoon and evening. The co. is an exceptionally good one, and includes Tom Brown, Lloyd Gibbs, Robert Kelley, Walter Dixon, Jim Wilson, Edna Alexander, the Freeman Sisters, and a strong chorus. A Midnight Bell 2-8.

The Metropolitan was dark 26-29. The Bachelor's Honeycomb 30-1.

Sousa's Band will appear in concert at the Lyceum Theatre 1.

An exceptionally enjoyable concert was given at the Plymouth Church, 29, under the auspices of The Ladies' Thursday Musicale to a large and brilliant audience. Among those contributing to the programme were Frank Danz's full orchestra, Mrs. Frank Fayette Fletcher, John Parsons Beach, of Boston; Mrs. W. N. Porteous, Bella A. Roylston, and the Masonic quartette. F. C. CAMPBELL.

INDIANAPOLIS.

The Ironmaster was given a good presentation at the Grand week of March 27. By the efforts of Stage-manager Bellows and scenic artist Ritter this week's bill has been staged in a manner even more lavish than some of its predecessors. A Gilded Fool April 3-8.

Three large audiences witnessed The Charlatan by De Wolf Hopper and his capable co., at English 28. 29. On and Off 24, 25. The Banda Rossa gave two concerts 23, and while the music was of a high order, it failed to attract even fair audiences. My Friend from India 30, April 1.

A Stranger in New York was successfully given at the Park 27-29 to good business. The Sleeping City 3-5. ALLEN E. WOODALL.

PITTSBURG.

The Girl from Ireland was the attraction at the Bijou March 27 to a good house. Mark Murphy, who is an old favorite here, made a big hit in his specialties. The Turtle 3-8.

Isham's Octoroons opened at the Duquesne 27; good audiences were present. Hyde's Comedians will follow.

At the Grand U. T. C. was the bill 27, to good houses. Next week the stock co. will produce The Senator.

James Whitcomb Riley will lecture at Carnegie Music Hall 4.

The French Maid opened at the Albion 27. John Drew 3-8. E. J. DONNELLY.

CLEVELAND.

The Telephone Girl was at the Euclid Avenue Opera House for the second time this season March 27-29. The rest of the week the house was dark. Annie Russell in Catherine 3-8.

At the Lyceum Theatre Bert Coote in The Newboy held the boards 27-1. Shore Acres 3-8. Remember the Maine was at the Cleveland Theatre 27-1. The Ivy Leaf 3-8.

Instead of opening the new Auditorium of the Chamber of Commerce Building, Sousa's Band will be heard at Gray's Army April 12.

WILLIAM CHASTON.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): The Little Minister March 29. A Lady of Quality was presented 21, 25 by Eugene Blair and a competent co. and was highly enjoyed. William Bramwell, as Sir John Oxon, was excellent. The Dazzler 2-29.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grants and Theiss, lessees): Peters Comedy co. March 23-25 to S. R. O., presenting A Miserable Marriage. My Boy and A Knotty Affair. A Day and a Night 26; good business; performance only fair. The Little Minister 31. The Dazzler 1.

ANNISTON.—NORRIS STREET THEATRE (Frank Whyland, manager): Emma Warren Comedy co. March 24-25 to small but pleased audience. Plays presented: Married in Haste, A Fatal Wedding, East Lynne, St. Patrick's Eve, A Race for a Wife, A Happy Pair, and A Pair of Lunatics.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Black Patti's Troubadours 4. MONTGOMERY THEATRE (S. E. Hirsch and Brother, managers): The Little Minister March 22. Eugene Blair presented A Lady of Quality to crowded house 23. The Dazzler 31.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Dark.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Belle Archer in A Contented Woman March 24; big house; every one pleased. Klondike 26. Eugene Blair 17. Punch Robinson co. 18-22.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Punch Robinson co. March 27-1.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Blanche Walsh and Melbourne MacDowell in La Tosca and Fedora March 23-25; enjoyable performances; good business. Ellis Opera co. 27, 29. The Pay Train 30. The Rays 13-15. BURNBANK THEATRE (Clark W. Shaw, manager): Wakefield Andrews Opera co. in exceptionally good presentations of Pinafore, Fra Diavolo, and Martha drew well 19-25. Cavalleria Rusticana and Trial by Jury 26. ITEM: Maude Reese Davies, soprano soloist with Sousa's Band, is a native Angeleno and was the recipient of many social attentions while here.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): Blanche Walsh and Melbourne MacDowell in La Tosca and Fedora March 23, 25 drew good houses and gave entire satisfaction. McMorley's Twins 9. DEWEY OPERA HOUSE (F. S. Cutler, manager): Morocco Stock co. presented Deway the Hero of Manila 19-25, and despite inclement weather, packed the house; production excellent. The Fire Patrol 26-1.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Sousa's Band packed the house March 18. AVON THEATRE (George Simpson, manager): The Rathbone Sisters Society presented Placer Gold to big business 16.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Blanche Walsh and Melbourne MacDowell in La Tosca March 22; good house; audience delighted. John L. Sullivan co. 23. The Pay Train 29.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Sousa's Band March 15 delighted large audiences.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Dark. AUDITORIUM THEATRE: Sam T. Shaw co. 3-8.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): The Sign of the Cross March 25. Primrose and Dockett's Minstrels 10. A Hired Girl 11. TEMPLE THEATRE (J. E. O'Connor, acting manager): Over the Sea 17; crowded house; performance fair.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): A Prisoner of Spain March 22; light business. Remember the Maine 28.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Davis and Busby's U. T. C. March 24; large business. Colorado College Glee Club 31.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Sign of the Cross March 24.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Sanford Dodge co. March 25-27.

CONNECTICUT.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Shenandoah was presented with a wealth of scenery March 23-24 by a large co. headed by Maurice Barrymore and Mary Hampton; audience was large. The Geisha and The Circus Girl drew well 25, repeating former successes. Godfrey's Band 27 delighted two large audiences. Julia Marlowe presented Collette and As You Like It 28, 29. Annie Russell 30. Under the Red Robe 31. 1. Katherine Rober 3-8. The Heart of Maryland 10, 11. Alice Nielsen 12, 13.

HARTFORD OPERA HOUSE (Jennings and Graves, managers): Large audiences greeted the Night Owls 23, 24. Tennessee's Pardoners pleased good audiences 25. Graham's Southern Specialty co. drew packed house 26, presenting the best "coon" show of the season. Zero, which bears its name, was well patronized 27-29. Shadows of a Great City 30-1. Elroy's Stock co. 3-8. ITEM: The third anniversary of Parsons' Theatre will occur 1, and the date will be appropriately observed at this house. The census now being taken of the city by postal officials will show a population of over eighty thousand. As this includes only city wards, the large outlying districts connected by trolley will make the population as counted in by census quite one hundred and fifty thousand. The Bowditch Club are mailing unique Easter greeting to their friends, many of whom are in the profession. A. DEMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Miss New York, Jr., had excellent business March 23-25. Elroy's Stock co., featuring J. Harvey Cook and Lottie Church, gave unusually complete productions of The White Squadron, In Old Tennessee, Land of the Midnight Sun, The Police Patrol, The Midnight Alarm, Paradise Alley, and The District Fair 27-1. The supporting co. was capable. Metropolitan Burlesques 3-8. A Rag Time Reception 6-8. PARK CITY THEATRE (G. B. Bunnell, lessee): The Circus Girl 23 was admirably set and fittingly cast. A big audience saw it. Annie Russell in Catherine 31. Mathews and Bulger 3. James K. Hackett 6. Jack and the Beanstalk 10-12.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Wilbur Opera co. opened for a week March 27 in La Macotte to a crowded house. Hattie Richardson, Gus Vaughn, C. E. Huntington, W. H. Kohnle, and J. E. Conly all sang and acted well, while the chorus was of the best. Corinne and Anna Laughlin in specialties were bright and entertaining. During the week the following opera will be sung: The Grand Duchess, The Royal Middy, The Circus Clown, The Bohemian Girl, Maritana, The Beggar Student, Fra Diavolo, The Two Vagabonds, and The Merry War. 'Way Down East 3. Under the Red Robe 6. Godfrey's Band 7.

NEW BRITAIN.—RUSWELL LYCEUM (Gilbert and Lynch, managers): Shenandoah March 31. Glibney-Hoeffler co. 3-9. Two Little Vagrants 11. 'Way Down East 13. COSMOPOLITAN OPERA HOUSE Troupe and Wynne, lessees: Ben F. Boscoe, resident manager; Ben Hur 3. ITEM: At a meeting of the directors of the New Britain Opera House held March 25 the lease of F. W. Mitchell, former manager, was annulled. A three year contract was then signed with Troupe and Wynne, of New York. This theatre will hereafter be known as the Cosmopolitan Opera House, with Ben F. Boscoe as resident manager.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Secret Service March 25. Katherine Rober co. opened for a week 27 to S. R. O.; good business continuing. Repertoire: The Deacon's Three, Camille, The Great Diamond Robbery, The Mysterious Murder of Garnet Oaks, The Great Clemenceau Case, Little Miss Nobody, from New where, and The Bachelor's Three Twins. Under the Red Robe 3. Paul Gilmore 12. Keller 17.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Keller pleased a good audience March 22.

Secret Service 24. The Night Owl Burlesque co. to fair business 25. JACQUES OPERA HOUSE (Jean Jacques, manager): Edward Girard and a clever co. in Natural Gas filled the house 23-25. The co. made such a good impression that Manager Jacques booked them for a return at Poli's 31. Cula's Vow attracted good audiences 27-29.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Tennessee's Pardoners was presented here by a capable co. March 24 to the largest house of the season; S. R. O. at 7.15. Rice's Comedians 30-1 to a good business, presenting The Mine King. All in the Family, Drifted Apart, A Soldier's Vow, and The Counterfeiter; co. excellent. ITEM: Beside Logan is visiting her home here.

NEW LONDON.—LYCEUM THEATRE (I. W. Jackson, manager): Wilbur Opera co. closed a capital week's engagement March 25, giving satisfaction. Corinne, who was engaged as a special feature, was seen here for the first time in several years, and made a big hit.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Kennedy's Players March 27-1, presenting first half of week The Midnight Express. The Two Thieves, and The Two Orphans; good business. Two Little Vagrants 4. Under the Red Robe 5.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Roman Stock co. March 17 and Graham's Southern Specialty co. 23 to fair business. A Hot Time in New York 4. Godfrey's Band 6. Clarence Vanderville co. 7. A Milk White Flag 9.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Myles McCarthy in True Irish Love March 25; good house; audience pleased. Gettysburg 31.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Local minstrels 3. Clarence Vanderville co. 8. Godfrey's Band 11. Henry Vanderville co. 12, 13.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Rayla, manager): John Drew presented The Liars March 27. Secret Service 28; fair house. A Gaily Mother 1. Thomas Shea 3-8. Natural Gas 10. The Little Minister 13. A Bunch of Keys 17.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cor, manager): The Little Minister March 21.

GEORGIA.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Rentfrow's Pathfinders March 23-25, presenting The Lightning Express, The Devil's Gold Mine, The Old Inventor, Below Zero, The Dark Horse, Cinderella, and Saint Valentine's Day; performances good; large business. Woodward's Vanderville co. 27; poor performance; small house. George W. Bain, lecturer 31. Murray and Mack 4.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Eugene Blair March 21 with a good co. presented A Lady of Quality to a large house and added much to her popularity here. The Little Minister 23. Murray and Mack 3. The Dazzler 6. Joseph Jefferson 7. Why Smith Left Home 14.

SAVANNAH.—THEATRE (David A. Weiss, manager): The Little Minister March 27. Arnold-Welles Players 2-1. Joseph Jefferson 4. The Dazzler 8. Why Smith Left Home 15. Hogan's Alley (benefit to Manager Weiss) 19.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Samuel W. Glenn in Rip Van Winkle to a fair house March 28; performance good. Peters and Walters co. 13-15.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. R. Trent, manager): Peters and Walters Comedy co. in Out of Sight March 18, Jasper 17, and Dennis Birthday 18-19; good houses; performances good.

BAINBRIDGE.—OPERA HOUSE (J. I. Subers, manager): General John B. Gordon lectured March 28; fair and pleased audience; inclement weather.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Samuel W. Glenn gave an ordinary performance of Rip Van Winkle March 21.

ATLANTA.—GRAND: Murray and Mack in Pinafore's Ball 5. COLUMBIA: Rentfrow's Pathfinders March 23. LYCEUM: Dark.

NEWNAN.—REX OPERA HOUSE (A. C. Pease, manager): Dark.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Murray and Mack 7.

IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kindert, manager): Grand Opera co. in Olivette March 28; good house; good co.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Dark.

WALLACE.—MASONIC TEMPLE (M. J. Ficht, resident manager): The Spider and the Fly 10.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (Cossett and Foley, managers): Ferris Comedians March 23-25 gave satisfaction to small business. Plays presented: On the Ohio, Our German Friend, Grosseau Lightning, Fortune's Fool, Cyrano de Bergerac, Rogues and Riches, and In Cuba. Hennessey Leroy and a good co. delighted a fair-sized audience 23 in Other People's Money. Sharpley's Lyceum Theatre co. 3-8. Darkest Russia 14. ITEM: Manager Foley, who has been in the Arizona the past year, returned 26 to attend his sister's wedding. Manager Cossett has placed more bookings for next season than ever before at this time of the year.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Hans Hanson March 26 pleased a large audience. Deshon-DuVries Opera co. opened for six nights 27, presenting La Macotte, Olivette, and Said Pasha first half of week; attendance good; performances excellent. Otis Skinner 3. Richards and Pringle's Minstrels 4. AUDITORIUM THEATRE (A. R. Waterman, manager): Beggar Prince Comic Opera co. opened 26 for four nights, presenting The Mikado, La Macotte, The Chimes of Normandy, and Said Pasha 29; attendance large; performances satisfactory. Barlow Brothers' Minstrels 1.

CAIRO.—OPERA HOUSE (Sol A. Silver, manager): Andrews Opera co. March 23-25. Repertoire: Martha, Cavalleria Rusticana, The Pirates of Penzance, The Bohemian Girl, and Giorio-Giorio; good business; pleased audiences. Belle Archer 1. ITEM: F. W. Walter, of the Andrews co., met while here his brother, whom he had not seen for twenty years and imagined dead. Myra French, prima donna of the co., was a guest at the Alexander Club on ladies' day.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Darkest America March 22; good performance; fair house. Deshon-DuVries Opera co. 23-25, presenting The Mascot, Said Pasha, Olivette, and The Chimes of Normandy; co. is good; big business. Under the Dome 28. Gayest Manhattan 29. Barlow Brothers' Minstrels 30, 31. Tim Murphy 31. Richards and Pringle's Minstrels 5. The Heart of Chicago 7. Coon Hollow 8.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Hired Girl March 20 was presented to a fair house. Katharine Ridgeway Concert co. played a large house 21. Modjeska presented Macbeth 22 and was greeted by a large house. She was well received and was ably supported by Charles D. Herman and Lester Longman. Mr. Boone from Boston 23; small house; performance unsatisfactory. The Evil Eye played a good house 25.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Under the Dome March 22 pleased a full house. American Burlesques 23 filled the house; poor performance. Professor John B. Du Motte lectured 24, pleasing a large audience. Vogel's Minstrels 25; small audience; performance fair. Bryan's Comedians opened for a week's engagement 26 to capacity.

JOLIET.—THEATRE (William H. Hulshizer, manager): Dewey the Hero of Manila March 22 made a good impression on a fair audience. A Hired Girl 25-28. R. O. audience pleased. Banda Rossa 27; fair house; performance good. The Evil Eye 30. Other Hollow 14. Through the Breakers 7. Ferris Comedians 24-29.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Robert McIntyre March 21-28. R. O. Darkest America 23; fair business. Walker White-

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side in The Red Cockade 24, 25; good business.

Under the Dome 27; fair business. Other People's Money 29. Gayest Manhattan 30. Beggar Prince Opera co. 3. Richards and Pringle's Minstrels 6.

PARIS.—SHOAF'S OPERA HOUSE (L. A. G. Shoaf, manager): Haverly's Minstrels March 24; fair business; audience pleased. Darkest Russia 4. Joe Ott 6. Bryan's Comedians 10. Lost in New York 18. ITEM: Arthur Deming, C. E. Foreman, and Kenno and Le Barre left Haverly's Minstrels here. Mr. Deming will join Darkest America.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): A Hired Girl March 21; big house; audience disappointed. The Gormans in Mr. Boone from Boston 24; small house; performance good. The Evil Eye 28; large house; performance fair. Ferris Comedians 10-15. A Breezy Time 24. Through the Breakers 21.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): O. W. Hall and Josie Winters closed a week's engagement March 23, having presented Little Miss Weatherford, A Man of Mystery, Satan's Football, The Telegram, The Green Spider, and Under the Sea; good co.; business fair.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Hired Girl March 23; good business; performance fair. The Gormans 26 in Mr. Boone from Boston pleased a good house. Banda Rossa 27; fair attendance. Under the Dome 29. A Cheerful Idiot 2.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Walker Whiteside in The Red Cockade March 22 and Under the Dome 25; both to fair business. COLINETTE (William Peterson, manager): Georgia Minstrels 24; poor performance; good business. Banda Rossa 28; fine performance; fair audience.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Dewey the Hero of Manila March 23; top-heavy house; performance fair. Walker Whiteside 23 in The Red Cockade; small house. Under the Dome 24 pleased a fair audience. Banda Rossa 28.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Gavest Manhattan March 25; crowded houses. Holden Comedy co. opened for a week in The Inside Track 26 and A Crazy Idea 27 to largest houses of season and gave satisfaction.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Bryan's Comedians March 23-25; packed houses. Plays: Grit, The Diamond Mystery, A Hot Time in the Old Town, Mabel Heath, Blowing a Gas Well, and vaudeville. Mrs. B. O'Shaughnessy 3.

MATTOON.—THEATRE (Charles Hague, manager): Bryan's Comedians March 13-15 pleased good business in Grit or True as Steel, vaudeville, and A Hot Old Time. Other People's Money 25 pleased a good house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Charles A. Gardner in Karl the Peddler March 22; fair and pleased audience. A Hired Girl 24; large business; unsatisfactory performance.

FREEPORT.—GRAND OPERA HOUSE (Knott and Hildreth, managers): Walker Whiteside and a splendid co. presented The Red Cockade before a large and pleased audience March 29.

PETERSBURG.—OLYMPIC THEATRE (J. W. Wilhamson, manager): Sharpley's Lyceum Theatre co. March 29-32 in My Mother-in-Law, Swan from Sweden, and Camille; co. deserved better business.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Charles A. Gardner in Karl the Peddler March 23; medium business. Under the Dome 30. The Heart of Chicago 8.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): Other People's Money March 23; business good; audience satisfied. Eugene V. Debs lectured to packed house 27.

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Banda Rossa. March 23; poor house; performance good. What Happened to Jones (return) 25; good house; performance good. Haverly's Minstrels 27; good house. The Little Minister 31. Waite's Opera co. 17-22. People's (T. J. Groves, manager): Joe Ott 26 in Looking for Trouble drew a good house; performance good. Joe Ott (return) 22. Lost in New York 8. Dewey the Hero of Manila 16.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Dark. AUDITORIUM (H. G. Sommers, manager): The Ivy Leaf to fair business March 22. The Gormans in Mr. Boone from Boston 28 did not draw well. Roland Reed 29. Scott's Minstrels 31. The Evil Eye 1. What Happened to Jones 3. ITEM: George Riddle in a Shakespearean reading filled the Auditorium 24.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): The Ivy Leaf March 24; fair performance; poor business. W. H. Power was not with the co. owing to a serious accident sustained at Grand Rapids. His part was well taken by Charles Loyd. Tim Murphy in The Carpetbagger 25; excellent performance; fair business. 142 28. Lost in New York 1.

FORT WAYNE.—MASONIC TEMPLE (Stander and Smith, managers): Lost in New York March 23; small house. On and Off 24. Waite's Opera co. 27-1 in The Two Vagabonds, La Mascotte, The Chimes of Normandy, The Pirates of Penzance, Paul Jones, The Mikado, Pinafore, Cavalleria Rusticana, and Olive; good houses; co. excellent. The Gormans 3. What Happened to Jones 4. The Span of Life 7. 8.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (J. A. Van Matre, manager): Oliver Scott's Minstrels March 23; good house; best of satisfaction. The Two Johns 25; good house pleased. ITEM: Mrs. W. A. Junker, wife of Manager Junker, of Scott's Minstrels, left the co. here for her home, Hot Springs, Ark.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Haverly's Minstrels March 23; large house; good entertainment. The Missouri Girl 10. CARLISLE HALL (Carlisle Brothers, managers): Dark. ITEM: Carlsle Brothers are repairing their theatre, and will hereafter play vaudeville.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Edward P. Elliott, impersonator, March 23; large audience. The Sleeping City 29. George R. Wendling 4. The Span of Life 6. ITEM: Our city was in *fele* 23, when a lodge of Elks was instituted.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barthel, Jr., manager): Haverly's Minstrels to fair business March 22. What Happened to Jones to good house 24. Banda Rossa 25 to small houses. De Wolf Hopper in The Charlatan drew a large and enthusiastic audience 27.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Belle Boyd to light house March 22. Scott's Minstrels to large house 24; satisfaction given. Lost in New York 29. Barlow Brothers' Minstrels 8. A Hot Time in the Old Town 13.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Edward P. Elliott, impersonator, March 23 pleased a good audience. O'Hooligan's Wedding 29; light business; fair co. Labadie's Faust 1.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Tim Murphy March 23 in The Carpetbagger to fair business. The Sleeping City 31. Gayest Manhattan 31. Chicago Orchestra 10.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): The Fat Men's Club March 29; fair house. What Happened to Jones delighted a large audience 22.

LEBANON.—OPERA HOUSE (J. C. Brown, manager): The Two Johns March 23; fair house. Cyrano de Bergerac 25; good house; pleased audience. Lost in New York 3.

HAMMOND.—HOHMAN OPERA HOUSE (T. E. Bell, manager): A Hired Girl March 26; S. R. O. Mrs. B. O'Shaughnessy 2. Coon Hollow 16. Alexander Leonard co. 24-29.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Uncle Josh Sprucey pleased the gallery March 25; S. R. O. City Band Concert 6. The Hermanns 12.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Dark-st. Russia March 25; excellent performance; fair business. ITEM: Co. is resting here Holy Week, and will play a benefit for orchestra 31.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Dorothy Lloyd March 23, 24 was enjoyed by big houses. Lost in New York 25 pleased a good house. The Sleeping City 1.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): The Sleeping City March 28; pleasing performance; small house. A Hot Time 15. Alex Leonard co. 24-29.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): The Two Johns March 22; performance excellent; good business. Labadie's Faust 29. The Missouri Girl 7. A Jolly Lot 12.

FRANKLIN.—NEW OPERA HOUSE (W. J. Martin, manager): The Two Johns March 27; good performance; small audience. A Jolly Lot 30. Cinematograph 8.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Blanch Hazelton co. opened for a week March 27; co. and business fair. Swiss Bell Rings 4. Labadie's Faust 5. Eugene V. Debs 7.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): The Gormans in Mr. Boone from Boston 28; good audience March 27. St. George Bussey in Mrs. B. O'Shaughnessy 6.

TIPTON.—KLEVA THEATRE (Raymond and Foster, managers): The Two Johns March 21; fair business. Scott's Minstrels 24; crowded house; satisfaction given. Dorothy local 30.

BRAZIL.—MCGREGOR OPERA HOUSE (Joe Brown, manager): Passion Play pictures March 27. Hot time in the Old Town 10.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Lost in New York March 31.

NEW ALBANY.—WILLARD THEATRE (J. H. Weiss, manager): Warpath March 15. 18; good houses. Haverly's Minstrels 30.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Labadie's Faust March 28; large house; fair performance. A Jolly Lot 15.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): The Little Duckardess failed to appear March 24. The Gormans 4.

RICHMOND.—PHILLIPS OPERA HOUSE (James Dobbin, manager): The Two Johns 1. Gayest Manhattan 6.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): The Gormans in Mr. Boone from Boston March 28 pleased a fair house.

GOSHEN.—THE IRWIN (Frank Irwin, manager): The Ivy Leaf March 23; small house; satisfactory performance.

GARRETT.—WAGNER OPERA HOUSE (J. William Wagner, manager): Louise Brothman Concert co. March 24; fair house; best of satisfaction.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Scott's Minstrels March 21; poor house. Labadie's Faust 31.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Schumann Concert co. March 29. A Jolly Lot 31.

VINCENNES.—MCJIMNEY'S THEATRE (Guy McJimney, manager): Joe Ott 3. The Little Minister 4.

PLYMOUTH.—CENTENIAL OPERA HOUSE (J. C. Corbin, manager): Dark.

DECATUR.—BOESSE'S OPERA HOUSE (J. W. Boesse, manager): Dark.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): Dark.

LEHIGH.—BLIJOU (Boone Williams, manager): Dark.

IOWA.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Billy Link's Vaudeville co. March 22, 23 to slender receipts. Durno, the magician, is the principal attraction, and is clever. Gayest Manhattan 27 deserved a larger audience. Jean McInnis, Octavia Barbe, Richard Gorman, and Frank Gardiner were heartily appreciated. Marie Storti's violin solo won her several encores. Frank Daniels 31. DAVIS OPERA HOUSE (William

McMillan, manager): Georgia Up to Date to good business 21. ITEM: May W. Hadley, professionally known as May Melbourne, received a writ of *habeas corpus* for the possession of her six-year-old daughter Lillian, who had been practically adopted by an estimable family here, with the consent of the child's father. The Judge decided that the mother was entitled to the custody of the child, and Mrs. Hadley left with her for the East 25. Manager George B. Peck, of Greene's Opera House, Cedar Rapids, was a welcome visitor here 27, 28.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Bondell and Fennessy co. March 20-21 in A Cheerful Idiot and A Fool on Broadway to good business. Edward and Lillie Blondell are very clever, and have very fair support. Audiences pleased. Harris and Wall's audigraph grand and actograph 25 gave satisfaction; fair houses. Frank Daniels 24. The Boones 31. 31. Robert B. Mantell 6. A Bachelor's Honeymoon 7. ITEM: The Beechoven Club local are preparing the oratorio "The Holy City" for an early production. A successful musical show was given 24, 25 by the students of the High School, netting over \$300. Manager Beall is collecting photographs for the Art Room, which he expects to furnish in one of the prominent clubs of the city. The Blondell-Fennessy co. played to over \$500 in three nights and matinee at 10, 20, 30, with but one change of bill for the four performances.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Holden Comedy co. in repertoire March 20-25 to good average business. The co. is one of more than ordinary strength, and rendered Nobody's Claim, A Crazy Idea, The Denver Express, and Tom Sawyer in a highly creditable manner. Edison's kinesiograph 27, 28 pleased large audiences. Banda Rossa 31. The Heart of Chicago 5. Tim Murphy 6. Vogel's Minstrels 8. ITEM: Other entertainments during past week were: Canadian Jubilee Singers at Grace Church 24 to large and pleased audience, and the Patricio Concert co. at First M. E. Church to a big audience in a programme of exceptional merit.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Slayton Concert co. under local auspices, did big business March 24. Robert B. Mantell 3. Roland Reed 4. Otis Skinner 7. GRAND OPERA HOUSE (William Foster, manager): McSorley's Twins 20-22 to good business. John Dillon in Bartlett's Road to Seltzerville did good business 23-25. Hans Hanson opened to large business 27. The Heart of Chicago 30-1. Under the Dome 6-8. MINNIE OPERA HOUSE (J. S. Connelly, manager): Frank Daniels 29, 30. ITEM: The managers of the Mirror Opera House have decided to play a stock co., and have secured Frank Lindon as manager. The co. will open 3 in The Prisoner of Algiers.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Chase-Lister co. opened to S. R. O. March 23 in The Harvest Moon and did big business 23-25 in Fanchon the Cricket, Lost in London, Santiago, Angie, Uncle Josh Whitcomb, continuous vaudeville, and Cyrano de Bergerac, winning much praise in the last named. Katherine Ridgeway Concert co. 28. Nashville Students 29. Joe Ott benefit for ushers 19. Elks Minstrels 6, 7. Vernon, hypnotist (formerly V. Hart, a local jeweler) May 24. TURNER HALL (H. Lanning, manager): Canadian Jubilee Singers 29.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John E. Henderson, manager): The Evil Eye March 23; full house. The Heart of Chicago 25; fair business. Gayest Manhattan 28; attendance good; splendid co. Richard Gorman, Frank Gardiner, Jean McInnis, and Octavia Barbe made big hits. Under the Dome 1. Billy Link's Vaudeville co. 3, 4. Otis Skinner 5. Sol Smith Russell 12. Vogel's Minstrels 15. ITEM: After the performance of Gayest Manhattan 28 Manager Henderson royally entertained a number of his friends, including THE MIRROR correspondent, in compliment to John F. Harley, of that co.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Holden Comedy co. No. 1 March 23-1 in The Streets of New York, A Crazy Idea, A Barrel of Money, A Bed of Roses, Dangers of a Great City, The Gutter Perch Girl, Nobody's Claim, Blacklisted, and The Denver Express. The Evil Eye 22 and Robert B. Mantell in A Secret Warrant 23 to two of the largest houses of the season; best of satisfaction. The Heart of Chicago 23; small audience; failed to please. A Cheerful Idiot 29. Under the Dome 31.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): The Gormans in Mr. Boone from Boston March 16 pleased a large audience. Murray Comedy co. opened for a week 20 in A Fatal Error to large attendance, and presented Uncle John's in Town, Hogan's Troubles, Triss, and Forget Me Not to good business; performances good; receipts for week \$750. Otis Skinner 4. Clay Clement 6.

MC GREGOR.—BERGMAN'S OPERA HOUSE (Edward Bergman, manager): Wilson Theatre co. March 24, 25; good business and co. John Dillon 13. Nashville Students 26. North McGregor Opera House (Chris. Wingen, manager): National Theatre co. in My Uncle from Japan 26; excellent performance; largest house of season.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Sherman Comedy co. in The Limb of the Law March 22, Monte Cristo 23, East Lynne 24, and My Friend from Arkansas 26; co. fair. The Heart of Chicago 29. Hans Hanson 30. Under the Dome 5.

MARSHALLTOWN.—ODISON THEATRE (Ike C. Speers, manager): The Evil Eye March 21 gave satisfaction to S. R. O. Robert B. Mantell in A Secret Warrant 23; good business. The Heart of Chicago 28. Georgia Up to Date 30. Billy Link's Vaudeville co. 31. 1. Under the Dome 4. Otis Skinner 6.

GLENWOOD.—OPERA HOUSE (C. G. Hanson, manager): Merrie Bell Opera co. in La Mascotte March 21; fair business; principals good; chorus poor. Canadian Jubilee Singers 10. Burke's U. T. C. 21. Empire Theatre co. 24-29.

DAVENPORT.—BUTTS OPERA HOUSE (Chamberlain and Co., managers): Professor B. De Motte lectured 25, 26 capacity; best of satisfaction. Gayest Manhattan 28; packed house. Banda Rossa 29. Frank Daniels 1. Murray Comedy co. 29.

FORT MADISON.—ERINGER GRAND (Elliot Alt, manager): Kinetoscope March 22, 23; small business. Barlow Brothers' Minstrels 27; fair business and performance.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Under the Dome March 19; a large and pleased audience. Iowa College Glee Club 29. John Dillon 7.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): A Night in Bohemia, by Omaha Elks 8.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Merrie Bell Opera co. 18.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): Dark.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Merrie Bell Opera co. March 28.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): U. T. C. 1, 2.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Hans Hanson 7.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, local manager): Forrest's U. T. C. March 23, drew packed houses and gave satisfaction. Good specialties enlivened the performances, that of Frutchey, the trick bicyclist, leading. Harry West, A. C. Baldwin, George Seor, H. T. Glick, Maude Burch, Lola Glick, Mattie Thomas, and Little Sadie were favorites. Cameron co. 21 introduced a number of new faces to us, and made an impression that will fill the house on their next visit. The fair star is an extremely pretty young woman with a splendid voice. Miss Lowe's fine harp playing, the masterly touch on the piano of Mr. C. H. Kerr, and some clever dramatic work by Agnes Ardeck were the strong points next to the star's vocal gems. The always new Devil's Auction, with its wealth of scenery, costumes, ballets, pretty girls, pleasing specialties and numerous other attractive attributes, drew a big house 24, all of whom drew their money's worth. Specialties by Myrtle and Ben F. Grinnell, Phyllis Allen, Colby and De Witt, the Phantos Brothers, and Decca, the trick cyclist, with the work of Sadie Stevens, Hildred Holden, Madge Torrance, W. H. Lorella, Henry Earle, Thomas Salver, William Speuri, and Nellie Edmunds, were a few of the many good things. A Romance of Coon Hollow rounded out the week with two good houses. The co. was one of the best melodramas of the year. The cast was a good one, all round, headed by pretty Louise Blanchette, Anna Hollins, Eliza Mason, Nellie Small, Sadie Ware, Joseph W. Girard,

Clayton Legge, Victor Moore, and Charles Small were all potent factors in unraveling the plot, which was full of action. In the levee scene occurs some fine singing and dancing, in which Victor Moore, William Asher, the Smalls, Alberts, Lew Henry, and Asher and Gordon all take a part. A Day and a Night 31. GRAND OPERA HOUSE (James L. King, manager): Leopold Godowsky, pianist, drew a fine audience 24.

PARSONS.—EDWARDS' OPERA HOUSE (Howard Graves, manager): Devil's Auction March 15; large audience. Stowe's U. T. C. 19. South Before the War 31. Two Married Men 4. Cameron co. 19. ITEM: O. P. M. Wiley, who has been manager of the Edwards for the past two years, has become advance agent for Captain S. Alberti, the Russian lecturer, and the theatre will be managed for remainder of the season by Howard Graves.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Graham Earle co. March 20-25 to crowded houses; entire satisfaction. Plays presented: Counterfeit Money, Sweet Genevieve, From Tent to Mansion, My Uncle from New York, Oliver Twist, and The Colonel's Wives.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Casino Dramatic co. in By Wits Outwitted, Destiny, The Judge, Kathleen Mavourneen, and Ten Nights in a Bar Room to poor business March 20-25. Stowe's U. T. C. 4. V. A. Austin 7. Graham Earle co. 10-15.

ATCHISON.—THEATRE (John Seaton, manager): Mrs. H. E. Monroe lectured March 20, 21 to crowded houses; audiences pleased. Forrest's U. T. C. 23; good business. Della Pringle co. 27-1 canceled. Patricio Concert co. 5.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Cameron co. March 22; light business. Devil's Auction to paying business 23; clever specialties; large co. A Romance of Coon Hollow 24; co. good; attendance fair.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Devil's Auction March 22; good business; general satisfaction. Vernon, hypnotist, 27-1. Stowe's U. T. C. 6.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Mahara's Minstrels March 20; good house; audience pleased. Stowe's U. T. C. 27. Cameron co. 29. South Before the War 1.

WICHITA.—CHAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Vernon, hypnotist, March 23; satisfactory entertainments; good business. Graham Earle co. 27-1.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): Stowe's U. T. C. had good houses March 23. Cameron co. 28. Mozart Symphony Club 1.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Two Married Men March 23; good house; co. first class. Harry Devere and R. Southard are worthy of special mention.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Cameron co. March 24; excellent concert; light business. Mahara's Minstrels 31.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Devil's Auction March 23; fine performance; large audience.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Two Married Men March 24; good business; co. fair. Patricio Concert co. 29.

LEAVENWORTH.—CHAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Flint, hypnotist, March 20-25; good business.

WELLINGTON.—WOOD'S OPERA HOUSE (Black and Martin, managers): Dark.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Stowe's U. T. C. 6.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Anna Held in The French Maid March 23; packed house; performance fine. Scalchi Concert co. 24; small house; concert fair. The Late Mr. Early 25; light business; performance only fair. Jefferson De Angelis 6.

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): The Late Mr. Early March 23; excellent performance; large audience. Kentucky Pickaninies 29; fair performance; good audience. Schubert Symphony Club 5. Frantz wargraph 10.

HENDERSON.—OPERA HOUSE (Lambert and Levi, managers): Banda Rossa March 22; fair audience; performance good. Joe Ott in Looking for Trouble 25; good house; performance fair. Haverly's Minstrels 28; big house considering weather; performance excellent.

DANVILLE.—OPERA HOUSE (C. T. Veach, manager): The Late Mr. Early March 25; medium house; meritorious performance. Scalchi Concert co. 28; S. R. O.; excellent performance. Kentucky Pickaninies 3.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Robson Theatre co. to fair business March 20-25 in Saved, East Lynne, The Backwoodsman, The Fatal Check, The Belles, and A Bachelor's Dilemma.

HIDDELSBOROUGH.—OPERA HOUSE (J. L. Manning and Co., managers): Back on the Farm March 23; pleased audience; good house. The Late Mr. Early 24. Billy's Wonders 30, 31.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, acting manager): The Late Mr. Early March 24; good business; co. satisfactory. Leland's Minstrels 3. Schubert Concert co. 6.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Haverly's Minstrels March 23. The Lees 10-15.

RICHMOND.—WHITE BUSH OPERA HOUSE (Louis Blakeman, manager): Kentucky Pickaninies March 30. Alden Stock co. 3-8.

ASHLAND.—THEATRE (W. Meinhardt, manager): Si Plunkard March 31. Haverly's Minstrels 7. War-scope 11, 12. The Gormans 15.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): The Late Mr. Early March 22; fair business; excellent performance.

SOMERSET.—GEN OPERA HOUSE (E. L. Ogden, manager): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Why Smith Left Home March 22; fair house; play enthusiastically received. Annie Youmans and Marylin Arbuckle deserve special mention. Belle Archer in A Contented Woman 25, 26; fair houses; splendid performances. Myrtle and Harder co. 3-8. Jennie Calif co. 17-22.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Primrose and Dockstader's Minstrels March 26; large and appreciative audience. Eugene Blair 2.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Brosnahan-Jackson Comedy co. closed March 25 to big business, having presented to fully satisfied audiences only a Farmer's Daughter, A Child of Destiny, Forgiveness, Under Two Flags, Kathleen Mavourneen, What Happened to Bones, East Lynne, and The Daughter of the Twenty-first. Spears Comedy co. opened for a week 27 to good house. Allie Richards, well and favorably known here, is with the co., but will close 31. Under the Red Robe 19. THE NOROMBERG (W. F. Reed, manager): Rachel May Clark with a good co. opened 27 for one week to good business; specialties fine, particularly the cake walk of Dorothy Horr and Leslie Palmer. Leona Leslie 17-22.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hestford, managers): Corse Payton Comedy co. is playing its second and last week March 27-1 to S. R. O. A Milk White Flag 3. Shenandoah 4, 5. Della Fox 7, 8. Willie Collier 10, 11. A Texas Steer 14, 15. Superbia 17-22. PORTLAND THEATRE (M. J. Garrity, manager): Brosnahan-Jackson co. 27-1. Al. Reeves co. 24.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Edwin Maynard co. March 20-25, presenting The Two Orphans, Two Fools Met, The Return, The Dark Side of London, Pygmalion and Galatea, and Nevada, drew good houses and gave satisfaction. Stowe's U. T. C. 28; packed house. Washburn's Minstrels 29.

OLDTOWN.—CITY HALL (Gates and Co., managers): Jessie Harcourt closed to fair business March 25, presenting during the week The Hand of Fate,

Lynwood, A Race for Gold, Mother and Son, The Two Orphans, Little Wild Cat, and Fair Play.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Stetson's U. T. C. March 24; packed house; performance good. Della Fox 4. Spears Comedy co. 10-15. Under the Red Robe 21. Side Tracked 28.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moss, manager): U. T. C. to capacity March 27. What Because of Parker (local). The Stowaway 10.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Stetson's U. T. C. to packed houses March 25. A Milk White Flag 1. Corse Payton co. 4-7.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Voltaire Stock co. 20-22.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark.

MARYLAND.

CUTBERLAND.—ACADEMY OF MUSIC (McDonner Brothers, managers): Thomas E. Shea closed a successful week's engagement March 25. Repertoire: Dr. Jekyll and Mr. Hyde, The Slaves of Sin, The Southern Chimes, The Belles, and the Man-o-War's Man. Pitman's Comedy co. 3-8.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Joshua Simpkins 4. Louis H. Orndorff in concert 6. The Late Mr. Early 7.

FREDERICK.—OPERA HOUSE (F. T. Rhodes, manager): Joshua Simpkins 3. The Late Mr. Early 5.

MASSACHUSETTS.

NORTH ADAMS.—WILSON OPERA HOUSE (W. P. Monde, manager): Howard Athenum Specialty co. gave a good performance before a fair house March 25. Marie Sousa, Wieland, Alice E. Fitzgibbons and Farrell and Stark, trick bicyclists, made decided hits. Charlotte Severson in Hazel Kirtle, Davy Crockett, The Captain of the Nonesuch, The Silver Age, Young Mrs. Winthrop, and Man and Wife 3-8.

ITEMS: Managers Heslin and Mack of the Columbia, expect to be in a position to open their theatre some time during the present month. The entire auditorium will be lined with steel, the contract having been let during the past week. During the performance of Kate Claxton in The Two Orphans at the Wilson the house became somewhat cold. One of the employees of the house went on the stage and inquired for the fireman. The members of the co. thought another fire was in progress, as per schedule, and a panic was averted by the coolness of the manager. The many fires through which the star has passed keeps the co. on the lookout for burning brands at all times. Frank Bosely, pianist of the Frankie Carpenter co., is home for the Easter vacation, the co. having rested during Holy Week.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Ward and Vokes entertained a large audience March 23. Finnegan's Fortune 30 was well patronized. Godfrey's Band 1. George W. Wilson co. return engagement 3-8. Advertised repertoire: Your Uncle Dudley, The Cricket on the Hearth, and The Inquisitive Dandy. The Messenger from Jarvis Section, The Guv'nors, The Colleen Bawn, The Social Outlaw, Great Randolph Mystery, A Runaway Match, Lady Audley's Secret, Our Boys, and The People's Lawyer. A Milk White Flag (Mrs. Addie G. Miller's benefit) 11. Under the Red Robe 12. Shenandoah 13. The Spoons 17-22. Spears Comedy co. 24-29.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): George W. Wilson Stock co. to large and pleased audiences March 20-25, presenting Your Uncle Dudley, The Cricket on the Hearth, The Social Outlaw, The Colleen Bawn, The Guv'nor, Lady Audley's Secret, Our Boys, Great Randolph Mystery, The People's Lawyer, and The Messenger from Jarvis Section. The social event of the season was the production of A Modern Portia by the Algonquin Club 27; house sold a week in advance; performance a decided success. George K. Hull made a pronounced hit. Frankie Carpenter co. 3-8. A Milk White Flag 19. Jackson Comedy co. 17-22.

LEOTINSTER.—TOWN HALL and OPERA HOUSE (G. E. Sanderson, manager): Della Fox in The Little Host March 24; big business. Play was pleasing and supporting co. was good. ITEM: Manager Sanderson will have a personal testimonial 7, with Mathews and Bulger in By the Side Sea Waves as the attraction. Mr. Sanderson has brought some excellent attractions to this town the present season, and that this fact is fully appreciated was shown by the request that he set

28. excellent concert, deserved better patronage. G. L. H. B. Band 12. Ward and Vokes 14.

WESTFIELD. OPERA HOUSE (Robert A. Grant, manager). Tennessee's Pardner March 23; good-sized and pleased audience. Kennedy's Players 3-8.

MILFORD. MUSIC HALL (H. E. Morgan, manager). Ward and Vokes in The Gypsies 14. The Real Widow Brown 8. Faust 19.

WEBSTER. MUSIC HALL (A. G. Pattison, manager). The Showway March 23; performance good; fair business. Side Tracked 5.

GARDNER. OPERA HOUSE (F. B. Edgell, manager). Tennessee's Pardner 3. Sowing the Wind 8. Kennedy's Players 17-22. Under the Red Robe 25.

TURNER'S FALLS. COLLEGE OPERA HOUSE (Fred Cole, manager). Dark.

WALTHAM. PARK THEATRE (Patrick and Reddy, managers). George W. Wilson Stock co. 10-15.

MICHIGAN.

GRAND RAPIDS. POWERS' (O. Stair, manager). The Turtle March 22. The co. that included Sadie Martinet, W. J. Ferguson, M. A. Kennedy, and Henry L. Bergman was too strong to be wasted upon so flimsy a comedy. The receipts were large. Ralph E. Cummings Stock co. returned 23-25; gave Emerson and Lady Windemere's Fan before packed houses. Grace Atwell made a pronounced impression in the latter named play, and Harry Glazier, George Christie, and Blanche Douglas repeated their successes of former visits. Manager Stair is giving a series of Sunday concerts by the Thirty-second Regiment Band. The second one occurred 20. What Happened to Jones 5. GRAND (O. Stair, manager). Waite's Opera co. finished a successful week 25. Maritana. The Pirates of Penzance, and Paul Jones were sung latter part of week with fair success. On the Suwanee River opened for four nights 20 before a large audience. The play was better performed than when last seen here. A Hired Girl 31. Scott's Minstrels 2-5. ITEM: Manager Stair will present Sousa's Band at the Auditorium 7.

DOWAGIAC. BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager). Walker Whiteside March 25. In The Red Cockade and Eugene Aram to big houses. Fred L. Powers, an old Dowagiacan, received much social attention. Sousa's Band 6. The Prisoner of Zenda 10. ITEM: Punch Wheeler was the guest of Manager Snyder, of the Whiteside co.

CALUMET. RED JACKET OPERA HOUSE (John O. Cuddihy, manager). Who Is Who to big business March 24; satisfaction given. The Sisters Whiting, cornetists, were repeatedly encored. Receipts \$425. Kidnapped 3. Gorton's Minstrels 5. Young Brothers U. T. C. 7-8.

KALAMAZOO. ACADEMY OF MUSIC (B. A. Bush, manager). Vitagraph co. packed the house March 24; audience pleased. The Evil Eye 4. Sousa's Band 6. GRAND OPERA HOUSE (Lee Getter, manager). Romando, magician, 29. 30. Edna Paige Comedy co. 4-9.

SAGINAW. ACADEMY OF MUSIC (J. H. Davidson, manager). Marks Brothers' co. March 25; packed crowded houses. Plays: The Duke's Daughter, Jerry the Trump, East Lynne, The Rose of Kerry, and The Jail Bird. Columbia Comedy co. 2-7.

SAULT STE. MARIE. 800 OPERA HOUSE (H. Booker, manager). Frank Long. Repertoire, booked for March 23, could not show permission for the production of these copyrighted plays in their repertoire, the engagement was canceled.

LANSING. BAIRD'S OPERA HOUSE (James J. Baird, manager). The Hermanns March 21; good house; best of satisfaction. A Parlor Match drew well 23 and had its usual warm reception. A Hired Girl 3. The Evil Eye 6.

BAY CITY. WOOD'S OPERA HOUSE (A. E. Davidson, manager). Marks Brothers' Dramatic co. opened for a week March 27 to good business. A Hired Girl 4. What Happened to Jones 7.

COLDWATER. TIBBIT OPERA HOUSE (John T. Jackson, manager). The Sleeping City drew well March 25 and pleased. All Aboard 30. A Hired Girl 11.

FLINT. STONE'S OPERA HOUSE (Stone and Thayer, managers). The Hermanns March 22; delighted a good house. A Parlor Match 24; pleasing performance; fair house.

HOUGHTON. ARMORY OPERA HOUSE (Charles V. Hendrickson, manager). Kelly and Mason in Who Is Who packed the house 25; performance good; receipts \$445.

ADRIAN. NEW CROWELL OPERA HOUSE (C. D. Hardy, manager). A Sleeping City March 23; fair house; satisfaction given. Columbia Stock co. 3-8.

MUSKEGON. OPERA HOUSE (H. F. Gruendler, manager). On the Suwanee River March 25; packed a fair audience. A Hired Girl 29.

JACKSON. ATHENAEUM (H. J. Porter, manager). Funny Rife in At the French Ball March 24 to capacity. Edna Paige Comedy co. opened for a week 27.

OWOSSO. SALISBURY'S OPERA HOUSE (Burns Brewer, manager). Dark.

MINNESOTA.

PIPESTONE. FERRIS GRAND (W. H. Smith, manager). Warren Nobles Comedy co. canceled 3-8. A Bachelor's Honeymoon 5. NEW OPERA HOUSE (R. W. Ashton, manager). Dark. ITEM: Lambert and Louise are organizing a new co. at Elkton, S. D., and will open March 31. Among the members of the co. will be Professor Ormande, hypnotist, and Edyth Oglesby.

STILLWATER. GRAND OPERA HOUSE (E. W. Durant, manager). A Bachelor's Honeymoon March 21; best of satisfaction; fair audience. A Midnight Bell 25; fair business. Pearl Landers deserves special mention. Burk's U. T. C. 3. Wilson Theatre co. 5-6.

DULUTH. LYCEUM (E. Z. Williams, manager). L. R. Stockwell in A Midnight Bell March 21, 22; good business; performance satisfactory. A Bachelor's Honeymoon 23, 24; large and pleased audiences. Cecilia Society 28. Lewis Morrison 31. The Prisoner of Zenda 4. Haverly's Minstrels 14.

ST. CLOUD. DAVIDSON OPERA HOUSE (E. T. Davidson, manager). L. R. Stockwell in A Midnight Bell before a fair audience March 24. Mr. Stockwell is as good as ever; support fair. Bendix Concert co. 30. Clara Mathes co. 3-8.

WINONA. OPERA HOUSE (M. D. Field, manager). What Happened to Jones March 21; packed a large audience. Wilson Theatre co. 29, 30. The Prisoner of Zenda 5. McFadden's Row of Flats 7. Tim Murphy 8.

OWATONNA. METROPOLITAN OPERA HOUSE (H. H. Herick, manager). Under the Dome March 23; small house. Hanford and Hart 3. 4. Darkest America 21. Otis Skinner 22.

CROOKSTON. GRAND OPERA HOUSE (Kirsch and Montague, managers). John Griffith in The Avenger March 22; small but pleased audience. Sousa's Band 28. Lewis Morrison 29.

FARIBAULT. OPERA HOUSE (C. E. White, manager). Under the Dome March 22 was one of the best of Carter's productions seen here; audience fair. A Bachelor's Honeymoon 3. A Midnight Bell 11.

ALBERT LEA. OPERA HOUSE (W. F. Gage, manager). Under the Dome March 24; excellent performance; good house. A. C. Rankin 28. U. T. C. 29.

ST. PETER. OPERA HOUSE (H. J. Ludeke, Jr., manager). Under the Dome March 21; good house and performance. Mar 3. Burk's U. T. C. 5.

MISSISSIPPI.

NATCHEZ. TEMPLE OPERA HOUSE (Clark and Gardner, managers). Hogan's Alley March 31. Andrews Opera co. 17, 18.

COLUMBUS. OPERA HOUSE (P. W. Meier, manager). Dark.

MISSOURI.

FAYETTE. OPERA HOUSE (Lee Holladay, manager). Richards and Pringle's Minstrels March 27 broke all records; receipts \$896; every one pleased. Blind Boone 31. ITEM: Manager Holladay chartered a special train to bring one hundred people from New Franklin to see Richards and Pringle's Minstrels.

RICH HILL. SANDERSON OPERA HOUSE (T. D. Sander, manager). The Signal of Liberty March 21; good business; audience pleased. Jack Pott Comedy co. opened a return engagement 25 in A Southern Romance to S. R. O.; co. has been strengthened since its former visit.

FULTON. GRAND OPERA HOUSE (Fred W. Hop-

kins, manager). Austin Lathaw, lecturer, March 24 postponed. She Stoops to Conquer was presented in a very creditable manner by local talent to fair business. Richards and Pringle's Minstrels 30. Irving French co. 3-5.

JOPLIN. CLUB THEATRE (George B. Nichols, manager). The Crows March 20-26 in The Pet of the Klondyke, Fanchon the Cricket, A Duel of Hearts, Monte Cristo, and A Married Bachelor; fair business. Mahara's Minstrels 27; fair business. Cameron co. 30. U. T. C. 1. Two Married Men 2.

POPLAR BLUFF. PRATERNA OPERA HOUSE (J. V. Porter, manager). Richards and Pringle's Minstrels March 22; large house; audience pleased. Andrews Opera co. 23 in Martha; big business; audience pleased.

HANNIBAL. PARK THEATRE (J. B. Price, manager). Gayest Manhattan March 23; fair business. Barlow Brothers' Minstrels 25; poor business. Darkest America 4. Robert B. Mantell 27. Kecey Shannon co. May 1.

LOUISIANA. PARK'S OPERA HOUSE (R. W. Young, manager). Kinetoscope March 28, 29. Richards and Pringle's Minstrels 1. Darkest America 3. BERNETT OPERA HOUSE (M. Michael, manager). Dark.

MARSHALL. OPERA HOUSE (Bryant and Newton, managers). The Gondoliers (local) March 25; crowded house. Wargraph 31. Mozart Symphony Club 4.

SPRINGFIELD. BALDWIN'S THEATRE (Charles E. Brook, lease and manager). Hogan's Alley March 27; good business.

MACON. BLEI'S THEATRE (R. W. Frey, manager). Gayest Manhattan March 22; good performance; fair house.

CARROLLTON. WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers). A Romance of Coon Hollow 5.

MEXICO. FERRIS GRAND (Hutton and Cleland, managers). Richards and Pringle's Minstrels March 31. Irving French co. 6-8.

IRKSVILLE. SMITH'S OPERA HOUSE (B. F. Henry, manager). Dark.

MONTANA.

BUTTE. GRAND OPERA HOUSE (G. O. McFarland, manager). James Kidder Ward co. March 25 to the largest houses of the season. S. R. O. at nearly every performance. Repertoire: The School for Scandal, Macbeth, Hamlet, and Othello. Sousa's Band 26; every seat sold for both performances. Grand Opera co. 27-30. Hi Henry's Minstrels 31. AUDITORIUM (Chicago Ladies' Quartette 30. UNION FAMILY THEATRE: Will reopen on Easter Sunday, 2, with Oscar P. Sisson in personal charge, who will continue until he returns to Ocean View, Va. In June, A new stock co. will appear with Esther Wallace, late of Martell's Merry Makers, and one of the cleverest sopranos that ever visited the city, as the star and supported by a good co., including Mr. Sisson, Sommers and Neville, the La Rose Brothers, Daly the impersonator, Marie Rostell, Siegfried, Pianka, and others. The theatre is undergoing renovation and many improvements have been made. The Little Gipsy will be presented 2-8.

ITEMS: Collin Kemper, of Wagonwells and Kemper, managing the James Kidder Ward co., became very ill here and was taken to Salt Lake City for treatment. Dick P. Sutton has assumed the management of the Casino, a vaudeville theatre in this city.

HELENA. MING'S OPERA HOUSE (E. T. Wilson, manager). Lewis Morrison March 22 in Faust; performance good; large house; receipts \$500. James Kidder Ward co. 28, 29. Grand Opera co. 31. John Griffith 12. Nance O'Neill 13. AUDITORIUM: Sousa's Band to large audiences 24.

ANACONDA. THEATRE MARGARET (H. F. Collins, manager). Lewis Morrison in Faust March 20; large house; receipts \$880; meritorious performance. Hi Henry's Minstrels 24, 25; good business; entire satisfaction. James Kidder Ward co. 30.

MISSOULA. UNION OPERA HOUSE (John Maguire, manager). Max Bendix Concert co. March 24; fine entertainment; good house. BERNETT OPERA HOUSE (B. M. Bickford, manager). Hi Henry's Minstrels 22, 23; largest business of season.

LIVINGSTON. HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager). Lewis Morrison in Faust March 24; large house; performance good. Max Bendix Concert co. 27. John Griffith 3.

BILLINGS. OPERA HOUSE (A. L. Babcock, manager). Lewis Morrison in Faust March 25; largest house of season; performance excellent. John Griffith 1.

BOZEMAN. OPERA HOUSE (A. R. Cutting, manager). Lewis Morrison March 23 in Faust; excellent performance to \$400 house. John Griffith 4.

NEBRASKA.

BEATRICE. PADDOCK OPERA HOUSE (Fuller and Lee, managers). Eli Perkins March 22 to very poor business. Whoever attempts to be irresistibly funny must possess infinite resources. Bald-headed jokes, gray with age, do not attract an 1899 audience. No criticism on Mr. Perkins a simple statement of facts. AUDITORIUM (G. L. Platt, manager). Dark.

FREMONT. LOVE'S THEATRE (M. M. Irwin, manager). Slattery's Jubilee Singers March 24 to poor business. Clay Clement 3. ITEM: J. F. Kendrick has left for Cincinnati to assume the leadership of Murray and Mack's Orchestra.

NEBRASKA CITY. THE OVERLAND (Carl Morton, manager). L. L. T. Minstrels, of Lincoln, Neb. March 23; fair house; good performance. A Romance of Coon Hollow 22; good house; pleased audience. Clay Clement 25. Devil's Auction 4.

FALLS CITY. THE GEHLING (John Gehling, manager). Clay Clement in A Southern Gentleman March 24; large audience; performance satisfactory. Robert B. Mantell 13.

BROKEN BOW. NORTH SIDE OPERA HOUSE (E. R. Purvis, manager). Broken Bow Dramatic co. (local) presented The Golden King March 27; good business and performance. Reno Novelty co. 28.

NORTH PLATTE. LLOYD'S OPERA HOUSE (Warren Lloyd, manager). The Battle of Manilla March 22, 23; canceled. McEwen, hypnotist, 10-15.

WABOO. OPERA HOUSE (Thomas Killian, manager). Slattery Jubilee Singers 5. De Forrest's U. T. C. booked for 31, postponed.

KEARNEY. OPERA HOUSE (R. L. Napper, manager). Devil's Auction 8.

NEW HAMPSHIRE.

NASHUA. THEATRE (A. B. Davis, manager). Bronsahan-Jackson co. closed a week's engagement March 25 to fair business. Repertoire: Only a Farmer's Daughter, A Child of Destiny, Forgiveness, Maine and Georgia, Under Two Flags, Turned Up, East Lynne, and The Daughter of the Twenty-first. Lewis Jeffries, hypnotist, to fair houses 19-22. Della Fox in The Little Host played a large audience 27. Bennett and Monitron co. 3-8. Shenandoah 19.

MANCHESTER. OPERA HOUSE (E. W. Harrington, manager). Corse Payton Stock co. finished March 25 to S. R. O. Della Fox 29. Shenandoah 4. PARK THEATRE (Ormsby A. Court, manager). Monte Carlo Girls 22; 23; packed large houses. American biograph 27-31; good houses. His Better Half 3-5.

CONCORD. WHITE'S OPERA HOUSE (B. C. White, manager). A Milk White Flag March 28; good house. Della Fox 30. A Breezy Point (local) 4, 5. Washburn's Minstrels 8. Zephira (local) 12-14. Under the Red Robe 15. Side Tracked 20.

BERLIN. CLEMENT OPERA HOUSE (F. M. Clement, manager). Stetson's U. T. C. to S. R. O. March 22; performance good. Lucier's Merry Makers 1. Aunt Jerusha 10. Washburn's Minstrels 17. Side Tracked 22.

PORTSMOUTH. MUSIC HALL (W. G. Ayers, manager). The Robinson Opera co. closed a week of rather light business March 25; performance gave satisfaction. A Milk White Flag 30. Della Fox 31.

LACONIA. MORTON OPERA HOUSE (J. M. Cottrell, manager). Zephira (local) 4, 5. Washburn's Minstrels 10. Lucier's Merry Makers 29. FOLSOM OPERA HOUSE (W. R. Lowe, manager). Dark.

NEW JERSEY.

NEWARK. COLUMBIA THEATRE (M. J. Jacobs, manager). The most pretentious offering of the week March 24 was the presentation of Camille by the stock co. at this house. Una Abell gave a very strong interpretation of the heroine. H. Coulter

Brinker and Robert Neil were conspicuous for good work. Lucille Flaven was warmly welcomed. Virginia Jackson had a small part, but filled it well. Amy Stone was excellent as Madame Prudence.

Opened to a big house. Madame Sans Gene 3-8. WALDMANN'S NEW THEATRE (Fred Waldmann, manager). McFadden's Row of Flats 2-1. The farce abounds with specialties, which were given by very good artists. Opened to S. R. O. Reilly and Woods co. 3-8. Mrs. Fiske 10-15. NEWARK THEATRE (Leo Ottolengui, manager). Dark 27-1. Kellar 3-8. William H. Crane 10-15. JACOBS THEATRE (M. J. Jacobs, manager). George W. Jacobs, representative; Martin's U. T. C. co. 27-1, with Milt G. Barlow and a co., is above the average. Business opened fair.

London Life 3-8. A Daughter of Cuba 10-15. Irene, Lucille Flaven, after a long absence, rejoined the Columbia Theatre Stock co. 27-1. A. C. Henderson and Bert Lytle have been specially engaged for Madame Sans Gene. During the engagement of A. High Born Lady at Waldmann's New Theatre 20-25 Maud Huth suffered with asthma and her songs were cut. A benefit to Robert Neil will take place at the Columbia 24. Business 20-25. Newark. The Three Dragons, fair; Columbia stock co., excellent.

Jacobs, Knobs of Tennessee, light; Waldmann's New Theatre, A High Born Lady, light; Waldmann's Opera House, Al. Reeves co., satisfactory.

PATERSON. EDEN THEATRE (H. E. Toovey, manager). Myers-Leybourne Repertoire co. March 27-1 in The Black Flag, The Silver King, The Two Orphans. After Seven Years, Kidnapped, and The Burglar; business good; audiences well pleased. The work of Irene Myers is remarkably good. Knobs of Tennessee 3-5. The Pride of Kildare 6-8. OPERA HOUSE (John J. Goethings, manager). Shenandoah 3-8. In The Man of the Man, Southern New York, What Happened to Jones, The Snares of New York, and Escaped from Sing Sing 2-1 to good houses; co. competent. A Ragtime Reclination 3-5. J. K. Emmet and Lottie Gilson 6-8. Arnold-Wolford Stock co. 10-15.

TRENTON. TAYLOR OPERA HOUSE (A. H. Simmonds, manager). In Old Kentucky March 25; very large houses; performance very satisfactory. John Drew in The Liars 24. Side Tracked 29; fair business. The Air Ship (return date) 4. Natural Gas 5. The Bride-Elect 7. Pudd'nhead Wilson 8. Bennett and Monitron co. 10-15. Willie Collier 17. Elks minstrel 19. A Band of Keys 21. Association HALL: Godfrey's Band gave two delightful concerts 24 to capacity.

PLAINFIELD. STILLMAN MUSIC HALL (Maze Edwards, manager). Sawtelle Dramatic co. March 27-1 opened to a large house and business continued satisfactory throughout the week. Repertoire includes Dangers of a Great City, On the Hudson, The Buckeye Tavern, The Captain's Mate, True as Steel, Slaves of Gold, Faust, Race for Life, and Uncle Sam in Cuba. Chattanooga 3. Natural Gas 6. Howard Athenaeum Specialty co. 7.

LAKEWOOD. ACADEMY OF MUSIC (J. B. Dickinson, manager). Hill Dramatic co. March 29 in The Outcast's Wife; co. fair; good business. Anna Nordland Benjamin, lecturer, failed to appear 25 after being billed. The Sunshine of Paradise Alley 30. Charles K. Champlin 3. Denton's Minstrels 12. Joshua Simpkins 17. ITEM: Manager Seamon, of the Harlem Music Hall, N. Y., is a visitor here.

RED BANK. OPERA HOUSE (C. E. Nieman, manager). Joseph Greene co. March 29-25 in The Westerner, Humburg, Held by the Enemy, Condemned to Siberia, A Prisoner for Life, and A Plain Old Irishman; fair business; good co. The Sunshine of Paradise Alley 29.

BRIDGETON. MOORE'S OPERA HOUSE (W. J. Moore, manager). Joseph Greene co. opened for a week March 25 in A Man of the People to big house; performance first class. Other plays: Held by the Enemy, Humburg, A Prisoner for Life, Condemned to Siberia, The New Partner, and A Plain Old Irishman.

HACKENSACK. OPERA HOUSE (I. I. Demarest, manager). Fields and Hanson's Minstrels March 29; good business; performance pleasing. ITEM: Dan Mason, of Willie Collier's co., spent several days in town last week with his family, as his co. rested for Holy Week.

ASSBURY PARK. OPERA HOUSE (W. H. Morris, manager). The Sunshine of Paradise Alley March 31. The Air Ship 3. J. E. Toole 13. Reed and Van's Vanderville co. 17.

NEWTON. OPERA HOUSE (C. K. Foster, manager). Jewell Brothers, magicians, March 21; fair entertainment; light house. Our Jim (local) 3-4. The Pride of Kildare 11.

BOONTON. HARRIS LYCEUM (Harris Brothers, managers). Fields and Hanson's Minstrels March 28; good business and performance. The Pride of Kildare 3. Joseph Greene co. 10-15.

DOVER. BAKER OPERA HOUSE (William H. Baker, manager). Fields and Hanson's Minstrels March 27; good performance; business fair. Willis Brothers 3-5. Reed and Van's Vanderville co. 11.

ORANGE. COLUMBIA THEATRE (John T. Platt, manager). Amateur minstrels 3. MUSIC HALL (Charles E. Dodd, manager). The Bride-Elect 8.

HOBOKEN. LYRIC THEATRE (H. P. Soulier, manager). J. K. Emmet and Lottie Gilson 2-5.

NEW MEXICO.

LAS VEGAS. DUNCAN OPERA HOUSE (B. C. Pittinger, manager). Local entertainment March 20, comprising scenes from Leah and Romeo and Juliet and specialties. Rose Stillman co. 10-15.

NEW YORK.

ELMIRA. LYCEUM THEATRE (M. Reis, manager). A large audience greeted Roland Reed March 24 in His Father's Boy. Mr. Reed, Isadore Rush and the play were enthusiastically received, and Mr. Reed made a speech. The Bride-Elect 25. James K. Hackett in Rupert of Hentzau 27; large house. Jack and the Beanstalk 28. McDoodle's Flats 1. The Heart of Maryland 3. Henry Miller 5. A Stranger in New York 7. West's Minstrels 11. GLOBE THEATRE (E. L. Johnson, manager). Semon's Burlesque co. 23-25; large business. City Club 30-1. London Gaiety Girls 3-5. ITEM: Thomas Jefferson was the guest of W. Charles Smith, local manager of the Lyceum. 24. The Heart of Maryland co. rested here last week. Conflicting dates made it necessary for the Lyceum to change the date of Al. Field's minstrels, booked for the Lyceum 24, to later in the season. Dan Quinlan, of this city, interlocutor of Al. Field's indisposition. S. F. Darling, proprietor of Darling's U. T. C., has returned from Hot Springs, Ariz. He will put out a Summer U. T. C. co. to play under canvas. At a session of the Syracuse Elks 22 Dan Quinlan was presented with a costly Elks' button by the members of Al. Field's Minstrels. The Inter-State Circuit has been formed, to include the Bijou, Wilkes-Barre, the Gaiety, Scranton, the Bijou, Binghamton, and the Globe, Elmira. Manager Johnson, of the Globe, named the circuit, and T. D. Van Osten, of Scranton, will do the booking.

SYRACUSE. WITTING OPERA HOUSE (M. Reis, manager). John L. Kerr, manager. The Bride-Elect March 23. The Lilliputians in The Golden Horseshoe drew well 24; satisfactory performance. Willie Collier 4, 5. A Dangerous Maid 6. BASTABLE THEATRE (S. Shubert, manager). One of the best bills of the season was The Idler as presented by the stock co. 27-1 to large houses. The comedy scene between Emme Melville and W. C. Mason was admirably done and Charles Olney was delightfully ingenious as Kate. James M. Brophy scored heavily as Mark Cross. J. Henry Kolker and Sarah Truax played Mr. and Mrs. Harding in their usual conscientious manner. Mr. Brophy will retire from the co. for a much-needed rest, and it is much to be regretted as his work has been excellent. GRAND OPERA HOUSE (A. A. Graff, manager). G. A. Edes, business manager; Katie Emmett in The Waifs of New York played large upper houses 23-25. Dark night. Vaudeville 3-8, headed by Pauline Hall and the Hegdmanns. ITEM: Manager Shubert is in New York looking for a leading man to succeed James M. Brophy, and Manager Graff is also there booking.

BINGHAMTON. STONE OPERA HOUSE (J. P. E. Clark, manager). The Miles Ideal Stock co. concluded a week's business to fair houses and satisfaction March 25. A Conditional Pardon, An American Hero, A Heart of Gold, New Mexico, The Prodigal's Return, Lights of Gotham, and A Dangerous Game were presented. Rosenthal the pianist has a good house 28 and was enthusiastically received. Jack and the Beanstalk 30. The Heart of Maryland 4. Henry Miller 6. BLAIR THEATRE (P. M. Cooley, manager). A Breezy Time drew fair houses and

pleased 23-25. McDowell, Reed and Hyland made distinct hits. London Gaiety Girls opened for a week 25 to crowded house and gave satisfaction.

ALBANY. EMPIRE THEATRE (Adolph Gertler, manager). The Lilliputians March 29. The Purple Lady 31. Annie Russell 1. A Dangerous Maid 4. Sauer 5. HARMANUS LYCEUM (H. R. Jacobs, manager). The Allman Orchestra, assisted by Gertrude May Stein and the Troy Vocal Society, gave a very pleasing concert 29 to a large house. The Weston Stock co. completed a series of performances of The Wife 25 to a week of big business. The bill was changed 27 to Rosedale and the third week will open 3 with A Scrap of Paper. ALBANY THEATRE (C. H. Smith, manager). Professor Carpenter has been re-engaged 27-1.

AMSTERDAM. OPERA HOUSE (George McClumpha, manager). Alma Chester co. completed a week's engagement March 25 to good business. Miss Chester is a favorite here and has an exceptionally strong co. Repertoire: Herminie or the Cross of Gold, Arabian Nights, At Fort Bliss, The Wages of Sin, At the Picket Line, In Danger, Nevada, and The Cuban Patriot. Field's Minstrels to good business 29; old fair; specialties exceptionally good. Graham's Southern Specialty co. 3. The Bells of Shandon 5. The Heart of Maryland 6. J. K. Emmet and Lottie Gilson 11.

ROCHESTER. BAKER THEATRE (Shubert Brothers, managers). J. J. Shubert, resident manager. The Lady of Lyons, as interpreted by the Shubert Stock co. March 27, attracted large and well-pleased audiences. Rose Stahl's conception of the role of Pauline was such as to add to her many admirers. Eugene Ormande made a manly Claude and is to be commended for his careful work. The Great Society 3-8. LYCEUM THEATRE (A. E. Wolff, manager). John Drew in The Liars 1. ITEM: Louise Rial joined the Shubert Stock co. 1.

UTICA. OPERA HOUSE (Sam S. Shubert, manager). The Heart of Chicago March 23, 24; good business. F. C. Douglas did clever work. Al. G. Field's Minstrels drew a packed house 25 and gave one of the best minstrel performances ever seen here. The Lilliputians in The Golden Horseshoe pleased a good audience 28. Howard Athenaeum Specialty co. pleased a fair audience 29. The Heart of Maryland 5. Henry Miller 7. Julia Marlowe 8.

DUNKIRK. NELSON'S OPERA HOUSE (R. C. Lawrence, manager). Katie Emmett in The Waifs of New York March 27; fair house; excellent performance. The Little Minister 12. The Prisoner of Zenda 21. ITEM: E. F. Vernon, of the Vernon Brothers, has accepted an offer from Barnum and Bailey's Circus for the Paris Exposition in 1900.

POUGHKEEPSIE. COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager). Himmelein's Ideals closed a week's engagement March 25, having given satisfaction to good-sized houses. Rev. Newell Dwight Hillis delivered a postponed lecture 28. Sawtelle Dramatic co. 3-8. The Tartle 11. Natural Gas (return) 15. Thomas E. Shaw 17-22.

SARATOGA SPRINGS. THEATRE SARATOGA (Sherlock Sisters, managers). Howard Athenaeum Specialty co. March 23; good performance; good house. Carl Norton 30; lecturer to a pleased audience. Maud Hillman co. 3-8. Benjamin Merrill, piano recital, 11. BROADWAY THEATRE (George L. Corliss, manager). Dark.

KINGSTON. OPERA HOUSE (C. V. Du Bois, manager). Himmelein's Ideals March 24. Plays presented first half of week: Eagle's Nest, The Great Northwest, The Golden Giant Mine, and The Planter's Wife; large business; performances good. Special mention should be made of Chester De Vonde and Beatrice Earle. Sowing the Wind 3.

FISHKILL-ON-HUDSON. ACADEMY OF MUSIC (Clark and

agers): The Real Widow Brown gave satisfaction to good house. Mason and Downs' U. T. C. 8.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): Howard Athenaeum co. 11. The Air Ship 13. The Bell of Shandon 18.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Howe's wargraph to good house March 24. The Real Widow Brown 31.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Howard Athenaeum Specialty co. March 30. The Bell of Shandon 10.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Washburn's Minstrels March 30. Patience (local) 4. Ariel Ladies' Quartette 5. Supra 6.

CONHOES.—NATIONAL BARK HALL (F. C. Game, manager): Dark.—ITEM: The new Opera House will open with A Dangerous Maid.

MIDDLETOWN.—CASINO THEATRE (Lea and Hathway, managers): Natural Gas 4. Ben Hur (local) 15-18.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Natural Gas 3.

ROUNDTOUT.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Dark.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Corne Payton Stock co. 3-8.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): Dark.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): The Real Widow Brown 1. Daniel Sully 2.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKeebie, manager): Faust 3. Local minstrels 4, 7.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Murray and Mack in Finnegan's Ball March 23; good business; performance good. El Capitán 27; big business; performance excellent. Scatchi Concert co. 3.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): El Capitán March 28; good house in the face of great storm; co. lacked dash and spirit. A Breezy Time 30.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): El Capitán March 29. A Breezy Time 3. Black Patti's Troubadours 12.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): A Breezy Time March 29. Rip Van Winkle 11.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Lewis Morrison in Faust March 28. Sousa's Band 31. Grau Opera co. 3. A Bachelor's Honeymoon 13.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): John Griffith in The Avenger to small but satisfied audience March 23. North Dakota University Cadets rendered a miscellaneous programme to light house 25. Sousa's Band 28. Lewis Morrison 30. Grand Forks Choral Union 10. Elks Minstrels 14.

WAMPETON.—OPERA HOUSE (R. W. Beatty, manager): Clara Mathes co. March 24, 25 opened in La Belle Marie to a good house.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): John Griffith March 28.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Otto Klives, business-manager; Dark.—BIRT'S THEATRE (Frank Birt, manager): A Texas Steer, with Herbert E. Sears, Katie Putnam, and a good co. to fine business March 23-25. The ever popular A Parlor Match pleased good houses 26-29. Phil Ryley as McKorker, Mark Sullivan as Old Hoss, and Edith Hoyt as Innocent lost little by comparison with the original of these parts. Edith Hoyt is a Toledo girl, and this was her first appearance here in some time. What Happened to Jones 9-12. My Friend from India 13-15.—PEOPLE'S THEATRE (C. F. Stevens, manager): The Missouri Girl 23-25, with Sadie Raymond in the leading role, to good houses. Parisian Widows to packed houses 26-29; specialties above the average. C. M. Edson.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Jefferson D'Angels 7.—PARK THEATRE (Harry E. Feicht, manager): Roeder and Crane Brothers co. March 23-25; S. R. O.; specialties pleasing. Dainty Duchesse co. to fair business 27-29. Ford Brothers, the Minnie Four, and Burke Brothers were popular. The burlesque proved pleasing.—TREMA.—John W. McKinney, representing Jefferson De Angles, and who, by the way, is an old Daytonian, was in the city 29. Dayton Lodge of Elks, No. 59, are industriously rehearsing for an elaborate minstrel performance, to be given in the near future at the Grand Opera House. J. W. Weidner.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): A. L. Wilkins, acting manager; The Princess Bonnie (local) March 23, 24, direction W. E. Ranch, of Minniedale; big houses; satisfaction given. O'Hooligan's Wedding 30. Fabio Romani 5. Keystone Dramatic co. 10-15.—ITEM: Fred Sawyer, of Going to the Races, visited friends here 27.

TIPPIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Eldon's Comedians closed a week's engagement March 18; good houses; pleased audiences. Repertoire: My Mother-in-Law. A Country Sweetheart. Swan Swanson. Sluz, Cyclone. Ten Nights in a Bar Room. and The Slaves of Greater New York. Darkest Russia 22; good business; general satisfaction. Boston Lyric Opera co. in Black Hussar 23; full house; audience pleased. The White Slave 25; appreciative audience. Side Tracked 27; fair house; performance gave satisfaction. All Aboard 3.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): Pudd'nhead Wilson delighted a large audience March 23. Van Dyke and Eaton co. opened to a packed house for a week 27. Al. G. Field's Minstrels 14. Chattanooga 21.—CHAVEN'S OPERA HOUSE (M. E. Whelan, manager): McDoodle's Flats 23; light business. O'Hooligan's Wedding 15.—ITEM: Norton and Shultz have retired from the management of the Opera House, and have been succeeded by Sourbeck and Dorman, experienced theatrical men.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): McDoodle's Flats March 22 delighted a good audience. Leland T. Powers 3. Shore Acres 10. O'Hooligan's Wedding 14. St. Plunkard 19. Robert Downing 21.—BYRON'S OPERA HOUSE (Gustav J. Sailer, manager): Erwood Stock co. 23-25 in La Belle Marie. Fun on the Bristol. The Young American. Running Wild. In Chilkoot Pass, and An Irishman's Love; fair houses. All Aboard 7.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): A Night at the Circus March 22; poor house; did not give satisfaction. Jack and the Beanstalk 25. Roland Reed in His Father's Boy 27 to filled house. Mr. Reed was called before the curtain several times. A Texas Steer 28; fair house. It is always welcome. The Passion Play pictures, benefit G. A. R. 2. The Telephone Girl 7. Sol Smith Russell 25.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Huntley Jackson Stock co. March 13-18 in The Fast Mail. Tornado. My Maryland. Monte Cristo. The Middleman. and The World; good business; co. good. Darkest Russia 23 pleased a fair audience. The White Slave 24; light house; co. fair. Erwood Stock co. opened for a week 27 in Fun on the Bristol. Remainder of engagement canceled. Fabio Romani 6.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellisberry, manager): Keystone Dramatic co. March 27 in The Senator's Daughter. His Mother's Husband's Boy. The Heart of the Mountains. The Man from Japan. Yankee Jack, and The Girl I Love; fair houses; satisfactory performances. O'Hooligan's Wedding 4. Haverly's Minstrels 6.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): European Sensation co. March 23; topheavy house; fair performance. Town Topics 7. The Gorms 18. Faust 22. The Marietta High School Cadets will put on The German Volunteer 3, 6, under direction of Willard H. Harvey. (L. M. Locks, manager): A Bunch of Keys 31. 1892 14.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): Dan Sully in O'Brien the Contractor March 15; good performance and business. Rice and Barton's Gaiety co. 17. 18; good business. Pudd'nhead Wilson 20; splendid performance; good

business. The Ivy Leaf 29. A Stranger in New York 31. Robert Downing 3.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Robert Downing March 21; packed house; performance excellent. A Trip to the Circus 23; packed house. Irene Taylor (co. return) opened for a week 27 in East Lynne to full house; co. good. A Bunch of Keys 5.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Boston Lyric Opera co. March 31.—PEOPLE'S THEATRE (C. Kimpel, manager): A Stranger in New York 25; S. R. O.; audience delighted. Eldon's Comedians (return engagement) 27-1.

LIMA.—FACROT OPERA HOUSE (H. G. Hyde, manager): Huntley Jackson co. to fair business March 20-25. Repertoire: The World. The Fast Mail. The Tornado. My Maryland. Monte Cristo, and Selwyn's Night Off. O'Hooligan's Wedding pleased a well-filled theatre 27. Boston Lyric Opera co. 3-8.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Pudd'nhead Wilson March 21; good business; audience pleased. Fabio Romani 27; good house and performance.—ITEM: Lodge No. 32, B. P. O. E., elected officers 27 to serve for the ensuing year. Installation 3; banquet 6.

SHELBY.—WILBUR OPERA HOUSE (W. J. Wilkinson, manager): Boston Lyric Opera co. in The Black Hussar March 25; crowded house; excellent co. Henry Hallam, George Olmi, Miss Staunton, and Miss Gordon deserve special mention. Passion Play pictures 7. Human Hearts 12.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Roland Reed in His Father's Boy March 28; performance first class; well-filled house. Side Tracked 30. The New Boy 3. A Stranger in New York 5. All Aboard 6.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Schubert Glee Club 1. The Little Minister 10.—AUDITORIUM (M. H. Haskell, manager): McDoodle's Flats 25; fair audience; performance good. Passion Play pictures 3. Sousa's Band 13.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Boston Lyric Opera co. March 27; 28; fair business, presenting Amorita and The Beggar Student to delighted audiences. The Telephone Girl 5. The Little Minister 6. Fabio Romani 10.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): A Stranger in New York March 23; full house; excellent co. The McCoy Sisters were favorites. A Bunch of Keys 3. The Evil Eye 18.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Courtenay Morgan co. closed a successful week March 25. Repertoire: A Fair Rebel, Felicia, and Railroad Jack. Thomas E. Shea co. 3-8.

CANTON.—THE GRAND (M. C. Barber, manager): Jack and the Beanstalk March 23. King Dramatic co. opened for a week 27 to packed house in Hands Across the Sea. Faust and The Power of the Press 28.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Katie Emmett in The Waifs of New York March 28; good business; fair performance. On the Suwanee River 4. Robert Downing 10.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Magnifico March 25; fair business.—CITY OPERA HOUSE (S. E. Rabl, manager): Dark.

UPPER SANDUSKY.—OPERA HOUSE (V. H. Gibson, manager): Boston Lyric Opera co. March 22 in The Black Hussar; large audience; performance fair.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Side Tracked pleased a large audience March 25. Remember the Maine 3. The Evil Eye 13. Robert Downing 17.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Robert Downing in a triple bill March 28; large attendance, performance pleasing. A Bunch of Keys 30.

LOGAN.—REMPEL'S OPERA HOUSE (Fred A. Koppe, manager): St. Plunkard J. C. Lewis March 18; business good; performance excellent. Fabio Romani 23; business good; performance best of season.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Robert Downing March 25; fair house; good performance. Town Topics 8. St. Plunkard 15.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Countdown Jubilee March 21; canceled. Boston Lyric co. 30, 31.

LANCASTER.—CHRISTIAN STREET OPERA HOUSE (Mrs. McNeill, manager): Fabio Romani March 24; good and appreciative audience.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): On the Suwanee River 5. What Happened to Jones 13. Lewis Morrison 19.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): Back on the Farm March 24 failed to appear.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): A Bunch of Keys March 30. O'Hooligan's Wedding 8. Muldoon's Picnic 15.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): The Missouri Girl 1. Elks Minstrels 18, 19.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): The Ivy Leaf March 28; fair performance; small house. The Missouri Girl 31. Fabio Romani 4.

LORAIN.—WAGNER OPERA HOUSE (Charles Knap, manager): A Bunch of Keys canceled March 22. Uncle Josh Spruceby 14.

FOSTORIA.—ANDER'S OPERA HOUSE (Campbell and Rosendale, managers): Boston Lyric Opera co. March 23 gave satisfaction.

MT. VERNON.—WOODWARD OPERA HOUSE (Stevens and Clements, managers): The White Slave drew a fair house March 27.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Under Old Glory (local) 6, 7.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): A Stranger in New York 1.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Side Tracked 7.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): Uncle Josh Spruceby March 14.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Kempton Comedy co. in Fallen Among Thieves March 30. The Irish Millionaire 21. East Lynne 22. The Mysterious Mr. Brisk 23. The Wife 24. and One False Step 25, and matinee.

OREGON.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Stewart, manager): Dark.

BAKER CITY.—ARMORY HALL (McCord and McCord, managers): Dark.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): A Breezy Time 3. A Guilty Mother 13. El Capitán 27. Hogan's Alley 28.—HERSKER'S OPERA HOUSE (John Hersker, manager): Dark.—ITEM: John L. Tempest, of Shenandoah, has applied for a copyright on his play, The Plucking of a Rose.—Edward S. Abeles has left the Telephone Girl co.—Belle Werner, of this city, will play a short engagement with the American Theatre co. at Allentown 14. She is a remarkable seven-year-old contortionist. Dan Sherman will begin his tour next September in A Hot Time in the Old Town Tonight.—Manager Quirk is arranging for his annual at-home benefit performance.—E. M. Crane, lately with the Johnson Comedy co., has joined Mitchell's All Star Players.—Vaudeville performances will be given at Tumbling Run Pavilion, commencing May 1.—The Invincible Minstrels (local) will give their introductory performance at the Grand 7. The engagement of Mitchell's All Star Players at Hersker's Opera House 3-8 has been canceled.

ALABAMA.

LANCASTER.—FULTON OPERA HOUSE (Yorker and Gleim, managers): David Higgins and a good co. in At Piney Ridge drew a light house, but deserved a "crowded one" March 25. Miles Ideal Stock co. did fair business 27. Robertson's The Lights of Gotham. An American Hero. A Heart of God. A Dangerous Game. New Mexico. Just as the Sun Went Down. and A Conditional Pardon. Good specialties were rendered by Clementine St. Felix, Will E. Culhane, Annette Wiltsie, and James Leslie. A Daughter of Cuba 3. Murray and Mack 4. Chattanooga 6. Pudd'nhead Wilson 7. Isham's Octoroons 8. The Late Mr. Early 10. La Belle Helene 11.

Joshua Simpkins 12. The Man from Mexico 14. Howe's wargraph 15-17. El Capitán 18.—ITEMS: B. Yaker, the proprietor of the Fulton and a prominent factor in local politics, has been elected a delegate to the ensuing Republican State Convention.—C. L. Bowman, leader of the orchestra at the Girard Avenue Theatre, Philadelphia, visited his family in this city 26.—A funny incident that caused an uproar occurred on the opening night of Miles Stock co. Annette Wiltsie had a boy stationed in the gallery to join in the chorus of her song, and when he attempted to sing he was promptly ejected by the overzealous gallery policeman.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): At Piney Ridge March 23; good business; pleased audiences. New York Stars 24; fair house; excellent entertainment. Pauline Hall 25 canceled. Bennett and Moulton co. opened for a week 27. This co. has a good repertoire, fine scenery, and handsome costumes; attendance good. The Bride-Elect 3. Princeton Glee Club 4. Pudd'nhead Wilson 6. Howe's wargraph 7, 8.—ITEM: In consequence of the canceling of Pauline Hall 25 promised to shroud the Opera House in darkness, but in deference to the bustling abilities of Manager Appell to count on it was opened to a good house by Charles Cowles in A Country Merchant.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): A Texas Steer March 15; excellent performance; large audience. My Friend from India 17; fair business. At Piney Ridge 21; topheavy house; good performance. Mozart Glee Club (local) 22; full house. The Girl from Ireland 24; fair business. The Telephone Girl 25 delighted one of the largest houses of the season. Von Yonson 27; big business. Pudd'nhead Wilson 3. Isham's Octoroons 4. A Bunch of Keys 8. Al. Field's Minstrels 10. Howard Athenaeum co. 11. Chattanooga 13. The Late Mr. Early 15.—OPERA HOUSE (J. G. Ellis, manager): Dark.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): French Folly Burlesque co. March 24; creditable performance; large crowd. The Carrie Russell Burlesque co. 27, by their unique advertising, almost packed the house. The performance lasted forty minutes, when the co., consisting of three women and one man, was hissed off the stage. After waiting for an hour they attempted to reach the hotel under police protection, but were rather roughly. They left town without their baggage.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): James Whitcomb Riley gave a delightful reading March 28 to a large audience. John Drew in The Liars 29. Jack and the Beanstalk 1. Henry Miller 3. Rosenthal 12.—ACADEMY OF MUSIC (Burgunder and Reis, managers): Sowing the Wind 23-25. J. E. Toole co. 27-1 presenting Killarney and the Rhine. The Ticket of Leave Man. Rip Van Winkle. The Gypsy German. The Bells. A Widow Hunt. and Caste to fair houses. Lillian De Wolf. Mr. Toole's leading woman, is clever. Myers-Leysbourne co. 3-8.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, managers): F. W. Allen, manager; Lafayette College Glee Club March 24; good entertainment; poor house. A Country Merchant 27; big house; fair performance. Darktown Swells 28; deservedly small house. Rogers-Griley Concert co. 29; large and delighted audience. Pudd'nhead Wilson 5. Joshua Simpkins 6. The Princess Koonoe (local) 10, 11. McCarthy's Mishaps 13. A Bunch of Keys 14. A Breezy Time 17.

WILKESBARRE.—THE NESBITT (M. H. Burgunder, manager): James Whitcomb Riley March 27 to capacity. John Drew 30. Jack and the Beanstalk 31. Al. G. Field's Minstrels 3. The Bride-Elect 4. Princeton Glee Club 5. Ben Hur 6-8.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Mitchell's All Star Players' week of 27-1 in The Galley Slave. Why Jones Left Home. The Red Cross Nurse. Rip Van Winkle. The Two Orphans. and Kidnapped to fair business. Himmelen's Ideals 3-8.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Cheer Boys, Cheer. Lost in London. Tompkins.—Who's Tompkins. Beyond the City Limits. Facing the Foe, and The Power of Wealth were the bills of the Houghton Stock co. March 25; fair business and satisfaction. Daniel Sully in O'Brien the Contractor 28 pleased a large audience. Tommy Shearer co. 3-8. Al. G. Field's Minstrels 13.—ITEM: The Miller Sisters left the Houghton Stock co. 27.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bulb, manager): Pitman Stock co. March 20-25 in The Red Cross Nurse. The Electrician. La Belle Marie. The Lost Paradise. Queen. The Opium Ring. The Black Flag. Article 47. and The Fortune Hunter; good business; enthusiastic audiences. Anna E. Davis and Frederic Herzog won much applause; support strong; specialties excellent. Von Yonson 29; fair and appreciative audience. McCarthy's Mishaps 1.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): The King Dramatic co. closed a week of good business March 25. Plays presented: Hands Across the Sea. Faust. The Power of the Press. Count of Monte Cristo. The War of Wealth. Carmen. The Cotton King. Lost in London. The Cherry Pickers. The Two Orphans. and The Last Stroke; performances satisfactory. Tommy Shearer co. opened in The Dangers of a Great City to S. R. O. 27.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Robinson-De Vyne Stock co. finished a poor week's business March 25, presenting East Lynne. The Postmaster, and Kathleen Macarthur. Isham's Octoroons 24 gave satisfaction to a large audience. Howe's wargraph pleased S. R. O. 29. Daniel Sully 30. A Texas Steer 31. Amherst Glee Club 3. The Real Widow Brown (return) 4.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Mitchell's All Star Players closed a successful week March 25 with The Red Cross Nurse. Howard Athenaeum Specialty co. 27; poor business; unsatisfactory performance. A Daughter of Cuba 4. McCarthy's Mishaps 6. A Breezy Time 11. The Little Minister 15. The Bride-Elect 19. The Bells of Shandon 25.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (L. C. Mishler, manager): The Telephone Girl March 24 to good house. Von Yonson 28; fair house. Ben Hendricks in the title role was excellent. Isham's Octoroons 3. Pudd'nhead Wilson 4. Field's Minstrels 8. Boston Howard Athenaeum co. 10. A Bunch of Keys 11. Chattanooga 12. The Late Mr. Early 14. Ott Brothers 15.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Sunshine of Paradise Alley was fairly presented March 24 to topheavy house. Howard Athenaeum Specialty co. 27; business fair; fair performance. The Geisha (return date) 10. Howe's wargraph (return date) 11, 12. The Little Minister 14. A Guilty Mother 15.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Peter J. White in Faust March 23; large and delighted audience. Boston Mr. White. Olga Verne and Frank MacDonald deserve special mention. Scenery and electrical effects first class. Vitaseope 3. McCarthy's Mishaps 4.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oiler, manager): Shen McAntiff co. closed a good week's business March 25, having presented The Fire Patrol. The Man-o-War's Man. What Happened to Bones. Kidnapped. Southern Chimes. and Escaped from Sing Sing. A Breezy Time 4.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): Edwin Young, manager; McCarthy's Mishaps March 25, 28; small business; fair co. Darktown Swells 29, 30; fair house; good performance. Al. G. Field's Minstrels 3. Chattanooga 7. Miles Ideal Stock co. 10-15.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, managers): F. D. Coyle, manager; Howard Athenaeum co. March 24; fair co.; medium house. Darktown Swells 27; small house. Charles Cowles in A Country Merchant 28; good co. audience pleased.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, managers): Ben J. Lander, manager; Barney Ferguson and a good co. presented McCarthy's Mishaps to fair business March 24, 25. Von Yonson 29. Darktown Swells 31. Miles Ideal Stock co. 3-8.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Kress, managers): French Folly co. to large and appreciative audience March 23. Windrop's Comedians 27-1 opened in Brother Against Brother to large business. Isham's Octoroons 7.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Isham's Octoroons 6.—ITEM: A. B. Herd has relinquished the management of this house, and former Manager Why has again taken charge.

FRANKLIN.—OPERA HOUSE (J. P. Keefe, manager): Edwin Mayo in Pudd'nhead Wilson March 25; excellent performance. S. R. O. Courtenay Morgan

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Gladiator March 16; fair house; performance good.*Lafayette Glee Club* 31.**NORRISTOWN**.—GRAND OPERA HOUSE (John E. Murphy, manager): Darktown Swells to good business March 18; performance pleased. New York Stars 22; fair business. Howard Atheneum co. 29.**JEANNETTE**.—OPERA HOUSE (A. L. Bethune, manager): French Folly co. March 24 pleased fair house. Local minstrels 25; large audience. Isham's Octoroons 4.**ERIE**.—PARK OPERA HOUSE (M. Reis, manager): Jack and the Beanstalk March 27. A Texas Steer 29 was fairly received by good attendance. King Dramatic co. 24.**SHEPHERD**.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Robinson De Vyne co. March 24 in The Postmaster; light house. Edison's projectoscope 28; small business.**EAST STROUDSBURG**.—ACADEMY OF MUSIC (J. H. Shotwell, manager): The Sunshine of Paradise Alley March 27; co. good; house fair.**MEADVILLE**.—ACADEMY OF MUSIC (E. A. Hempstead, manager): McDoodle's Flats March 30. The Telephone Girl 11. The Little Minister 18.**CARBONDALE**.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Porter J. White in Faust March 25; fair house. McCarthy's Mishaps 3.**POTTSTOWN**.—GRAND OPERA HOUSE (Grant M. Koona, manager): Joshua Simpkins 13. A Breezy Time 17.**LOCK HAVEN**.—OPERA HOUSE (J. H. Mussina, manager): Sam Jones March 29 lectured to large and pleased audience. Zo 206. Courtney's U. T. C. 12.**HAUCH CHUNK**.—OPERA HOUSE (Robert Heberlin, manager): Howard Atheneum co. March 25; good performance and house. A Breezy Time 30.**BLOOMSBURG**.—GRAND OPERA HOUSE (J. R. Fowler, manager): J. E. Toole in Rip Van Winkle March 24; small house; fair performance.**READING**.—ACADEMY OF MUSIC (John D. Mishler, manager): Dark. GRAND OPERA HOUSE (George M. Miller, manager): Dark.**GREENVILLE**.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): McDoodle's Flats (return date) March 29; S. R. O.; performance excellent.**DANVILLE**.—OPERA HOUSE (F. C. Angle, manager): Warrenton 2.**REYNOLDSVILLE**.—REYNOLDS' OPERA HOUSE (A. Reynolds, manager): Dark.**BELLE VERNON**.—OPERA HOUSE (C. F. Eggers, manager): Windrop's Comedians 3-8.**COLUMBIA**.—OPERA HOUSE (James A. Crowthers, manager): Dark.**SUNBURY**.—OPERA HOUSE (W. C. Lyons, manager): A Breezy Time 21.**CORRY**.—OPERA HOUSE (W. K. Stone, manager): Dark.**RHODE ISLAND.****NEWPORT**.—OPERA HOUSE (T. F. Martin, manager): Burrill Comedy co. closed a week of good business here March 18. Charles E. Fisher, a Newport boy, was the popular favorite in specialty. Ward and Vokes in The Gunners drew a large house 20. The co. includes Lucy Daly and Margaret Daly Vokes in addition to the inimitable Ward and Vokes and a host of pretty girls and good singers. They present one of the best farce comedies on the road. Wilbur Opera co. 3-8. A Milk White Flag 12. The Turtle 14. Under the Red Robe 11.**WOONSOCKET**.—OPERA HOUSE (R. A. Harrington, manager): The Stowaway March 23; small house. Burrill Comedy co. opened 27 for a week to fair house in infatuation. Other plays: Saved from the Sea, True as Steel, Old Glory, Kathleen Mavourneen, and Rip Van Winkle. The Real Widow Brown 4. A Hot Time in New York 5. Under the Red Robe 10. Shenandoah 15. A Milk White Flag 12. The Heart of Maryland 19.**WESTERLY**.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Myles McCarthy 1. Local minstrels 12.**RIVERPOINT**.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Waite's Stock co. 3-5.**SOUTH CAROLINA.****ORANGEBURG**.—ACADEMY OF MUSIC (H. C. Wannaker, manager): Rentfrow's Pathfinders March 13, 14 in Below Zero and The Devil's Gold Mine; good co. and houses. A Breezy Time 23; big house; satisfaction given. Arnold's Fun Makers 27-29 in Our Jonathan in Cuba, Inshavogue, Peck's Bad Boy, and The Ways of the World; co. weak; houses poor. Rip Van Winkle 4. Alha Heywood 6.**SPARTANBURG**.—OPERA HOUSE (Max Greene-wald, manager): Baker-Barlow Stock co. March 22, 23 in Damon and Pythias to fair business; good attraction. Scatchi Concert co. 31. Emma Warren co. 3-4. ITEM: W. E. Fowler, of this city, has joined the Baker-Barlow Stock co. as manager and treasurer.**CHARLESTON**.—ACADEMY OF MUSIC (Charles W. Keogh, manager): El Capitán March 23, 24; fair business. James Eagleton, who has taken the place of W. C. Mandeville, made an acceptable El Capitán. Joseph Jefferson 5.**ANDERSON**.—OPERA HOUSE (O. A. Breazeale, manager): Barlow and Baker's co. in Damon and Pythias and Rachel March 29, 30. . . .**NEWBERRY**.—OPERA HOUSE (Voss and Schultz,

managers): A Breezy Time March 21; S. R. O. Edwin Rostell 27, 28 canceled. Barlow and Baker's co. 27, 28 opened in Damon and Pythias 27; small but pleased audience. Othello 28. Alha Heywood 3.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): A Breezy Time March 22; fair business. Murray and Mack in Finnegan's Ball 24; large and pleased audience.**CAMDEN**.—OPERA HOUSE (Malone and Boykin, managers): A Breezy Time March 24; good business; fair performance. This will probably close the season here.**SUITER**.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): A Breezy Time March 25; business fair; performance poor. Alha Heywood 4. Rip Van Winkle 7.**SOUTH DAKOTA.****WATERTOWN**.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Empire Comedy co. March 20-25; splendid performance; good business. Plays: Darrell's Protege, Parted, Dad's Darling, Mabel Heath, A Woman's Battle, and A Special Deposit. Maro 31.**MITCHELL**.—GRAND OPERA HOUSE (L. O. Gale, manager): The Shamrock and the Rose March 17; S. R. O. Lyric Ladies' Concert co. 23 gave satisfaction to a crowded house. Maro 29. John Watson 7.**TENNESSEE.****NASHVILLE**.—THE VENDOME (Staub and Sheetz, managers): Joe Ott in Looking for Trouble drew well-filled house March 21. Scatchi Concert co. 22 pleased a large house. A Day and a Night 27 pleased a large house. GRAND OPERA HOUSE (Wash Blackburn, manager): Hopkins Stock co. drew large houses 29-25 in Innocent as a Lamb with Marie Heath, McIntyre and Peak, and Kherns and Cole in the vaudeville. Emeralds 27-1 opened to large and pleased audiences. Bryant and Saville and Conway and Leland are pleasing in the vaudeville. ITEM: The Masonic Stock co., after several weeks of poor business, has closed.**MEMPHIS**.—LYCEUM THEATRE (Thomas J. Boyle, manager): For the week beginning March 27 the Hopkins Stock co. put on Fate; houses packed. The vaudeville includes the Boston Comedy Four, Fred Niblo, Mazuz and Mazet, and Falke and Semon. GRAND OPERA HOUSE (R. S. Douglas, manager): Hogan's Alley 27. A Day and a Night 28, 29. Belle Archer 30.**TEXAS.****WACO**.—THE GRAND (Jake Schwarz, manager): Hoyt's Comedy co. March 29-25 presented Dixie Land, The Three High Hats, Pink Mask, Drifted Apart, The Cattle King, and East Lynne to capacity nightly; performance below average. Primrose and Dock-stader's Minstrels 29. Eugenie Blair 10.

W. V. LYONS.

DALLAS.—OPERA HOUSE (George Arny, manager): Punch Robertson co. March 29-25 presented (Continued on page 21)

Proposals for leasing of Grand Opera House, Freeland, Pa., will be received up to April 9. Good show town. For particulars address J. J. McNelis, secretary. . . .

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Swinburne's *Lochine*—Irving's *Robespierre*
Preparations—Matters of Moment.

(Special Correspondence of The Mirror.)

LONDON, March 25.

The chief theatrical event since last Sunday, when a pretty Japanese geisha girl took the chair at the Playgoers' Club, was the Elizabethan Stage Society's latest production on their Elizabethan stage, with no scenery and no stage hands, but boys from the Bluecoat School, just as in the days of Actor-Manager Shakespeare. Our Elizabethans did not this time go in for that author whom Donnellyan cranks call Bacon. Nor did they, as last time, choose a work by one of his contemporaries, such as the so-called *Rare Ben Jonson*. For some reason, not apparent to any moderately sane friend in front, they selected a play by the very modern poet, Algernon Charles Swinburne, a play never intended for stage use, but merely for the study. It was the musically rhymed but many-dilogued tragedy, called *Lochine*, and treated of a very early King of Britain, whose power to conquer others and inability to conquer himself had been treated in an Elizabethan play which some farthing candle holders, as Mr. Pope called the Shakespearean commentators, attribute to the Bard of Avon. Yours humbly, however, ventures to opine that it was by a far inferior hand, plus, mayhap, a few lines dropped in here and there by W. S., apparently about the time he was prompted at the Globe Theatre, Bankside, S. E., between London Bridge and Southwark ditto. This doubtfully Shakespearean but certainly Elizabethan play was first produced when good Queen Bess had sat upon the English throne for some thirty-eight years. For the benefit of those Minnow readers who may not have met the somewhat rare Elizabethan *Lochine*, the Eldest Son of King Brutus, I may mention that it is a tragedy teeming with unconscious humor. It shows how *Lochine*, having beaten in battle the Scythian King Humber, for whom our big Yorkshire river is named, carries off Humber's beautiful young slave-bride, Estrild, and keeps her in a specially established bower in Essex, on the banks of the little river Len, which good old Isaac Walton used to haunt a thousand years or so later. This intrigue, fomented by Até, the well-known Goddess of Mischief, results in the birth of a daughter, named Salvia, for whom our full-grown Severn was named, because the girl jumped thereinto, in order to defy the vengeance-seeking Guendolen, queen of the aforesaid *Lochine*. Some twelve years had elapsed before the deserted queen found out all about that bower and its lovely occupant; and when she found it out, she went and righted the wronged things hum. In fact, she with her son, raised a few armies and painted red all the towns, one horse and otherwise, wherein she found *Lochine* and company. She eventually tracked them down to the very banks of the aforesaid Severn, until then unnamed, and finally overthrew *Lochine*, who, escaping to a new bower he had built for his paramour, fell upon her dagger, and also died, while the poor little girl, as I told you, leaped into that local stream, and so gave a name to it.

Swinburne's play gives but the bare outlines of this story, leaving out all the battles and the strange gods and stranger ghosts, some of whom, although supposed to be intensely tragic, go in for much knockabout business, with three or four clowns of the Hamlet gravedigger type, only more so. Of course, Swinburne, as is his wont, wrote the play melodiously and rhythmically, but his work is but a poetical essay, waking up to dramatic fire only in a few vengeful speeches of Queen Guendolen's. The Elizabethan plays, mostly amateurs, were always earnest, if not often effective, and their efforts last Monday at St. George's Hall were watched by a large audience, many of whom, like yours to command, sat and shivered consumedly in this abode of draughts, while a blizzard blizzarded without. Ugh!

One or two new melodramas have just been shed upon us, the best and most powerful being written by Actor J. S. Blythe, brother-in-law to Henrietta Hodson, who is Mrs. Henry Labouchere, and entitled *The Blind Witness*. The chief of its many exciting situations shows how the heroine is struck blind by a lightning-flash just as she sees the villain commit a foul murder. She is, therefore, through several acts, unable to recognize the guilty man and to clear the falsely accused hero, until he, presto! another lightning-flash kindly comes along and restores her sight, if you please. *The Blind Witness* is capably written for a play of its class; and when it reaches your side, as I understand it will soon, I think it will please your local melodrama-consumers.

We are this week all agog concerning Sir Henry Irving's fifty-charactered *Robespierre*, which his second son, Laurence, has translated from the French of Sardou, who is not acquainted with the British tongue. This play is being intensely rehearsed at all sorts and conditions of theatres, until Martin Harvey clears out of the Lyceum to-night (Saturday) to transfer *The Only Way to the Prince of Wales*. As *Robespierre*, who, according to T. Carlyle, was sea-green and incorruptible, Irving has a very apparently powerful character. Kyrie Bellew, as R.'s long-misled illegitimate son, Olivier, has also several strong opportunities. Ellen Terry's character of Olivier's mother, however, has, I fear, not many strong scenes. The chief situations, including a wonderful bit of mise-en-scene, called "The Fête of the Supreme Being," promise splendidly, and indeed, the whole production will be about the biggest thing even Irving has yet done, as you will see when it comes to your side in the Fall.

John Hare revived Sir Robertson's best play, *Caste*, last Saturday at the Globe, but withdrew it forthwith, closing the theatre until next Saturday week, when he will produce Pinero's new comedy, *The Gay Lord Quex*, which has four male characters and fourteen female ditto. One of these is to be played by Miss Fortescue, who some fifteen years ago gained £10,000 damages from the then Earl Garmoye, afterward Lord Cairns, for breach of promise of marriage. With this money the fair actress, then a small-part player at the Savoy, went touring as a star, and continued so to do until a few weeks ago.

The Kendals will next week try at Blackpool a new comedy, *The Poverty of Riches*, written by Ernest Hendrie and Metcalfe Wood, authors of the Kendals' last success, *The Elder Miss Blossom*. Both plays will be presented to you in due course. Wyndham will reopen the Criterion on April 6 with Haddon Chambers' new play, *The Tyranny of Tears*. On or about the same date Manager Tom B. Davis will produce, at the Lyric, William Yardley's and Henry Byatt's adaptation of *L'Amour Mouillé*, with music by the melodious Louis Varney. Next Monday, Mr. Shakespeare's problem-play, *Measure for Measure*, will be revived for the first time since the hereinbefore-mentioned Elizabethan stage students did it at the Royalty a few years ago. The last time this noble play was professionally acted in London was at the Haymarket, nearly a quarter of a century back, with the lovely Adelaide Neilson as Isabella. The newest revival is Ellen Lancaster Wallis, who has put the play into her touring repertoire, and will bring it to the new Kennington Theatre on Monday.

Augustin Daly's loyal and shrewd John Tarlington informs me that A. D. has just commissioned Sir Arthur Sullivan and Owen Hall, other wise James Davis, to prepare a new comic opera, with lyrics by Adrian Ross (who was born Ropes), for production on your side next Fall and on our side next Spring. H. T. Brickwell, of the Garrick, will produce Conan Doyle's long-promised new play in the provinces on April 10. This was called *Brothers*, but is now called *Halves*. Young George Grossmith's new burlesque, *Great Caesar*, which was to have been produced at Easter at the Opera Comique, will, it is now settled, ere long follow *A Lady of Quality* at the Comedy. Willie Edouin has just been engaged for this *Caesar* travesty. Dr. Lynn, a well-known conjurer and illusionist, died this week,

aged sixty-three. Forbes Robertson has secured a new Japanese play, by your Chester Bailey, Fernald. Impending new plays include a musical specimen, called *An American Heiress*, and *For the King*, a Charles the First drama to be produced by Kate Vaughan.

My kind regards to friend William Archer, and say that I hope he will not convert your hitherto lively natives to dark, dread Ibsenism!

GAWAIN.

NOTES OF THE AUSTRALIAN STAGE.

The Geisha Reaches Sydney—D'Orsay Ogden's Benefit—Antipodean Items.

(Special Correspondence of The Mirror.)

SYDNEY, Feb. 13.

The *Geisha* has been produced here and has made a record hit, seats being booked for weeks ahead. Florence Perry, the prima donna, has made a most favorable impression, both by her singing and acting. Dorothy Vane, who has been seen here before, in *La Poupée*, repeats her former successes. George Lauri adds another to his already lengthy roll of hits by his droll impersonation of Wun-hi. William Paul is in exceptionally good voice at present and his singing of the pretty numbers which fall to his lot is a treat. Others in the cast due for special mention are Howard Vernon, Mrs. Bracy, Pat Bathurst, Rose Musgrove, and Sydney Bracy.

The Brough Comedy company will appear here about Easter in *Madame Sans Gene*, to be followed by *The Liars*. Grace Noble, who last visited us as a member of the Brough and Boucicault company, has been re-engaged by Robert Brough and is now on her way out from England.

The pantomime at Her Majesty's has enjoyed a successful and an unopposed run of six weeks. The leading boy, Patti Brown, had to relinquish her part early in the season, and has been near to death in the hospital, suffering from a severe attack of peritonitis. I am pleased to be able to report her out of danger, but a long way, unfortunately, from well.

Charles Holloway has struck oil at the Royal with *When London Sleeps*, which is concluding a six weeks' run. A revival of *The English Rose* is the next change of bill.

The Criterion Theatre is again in darkness, Alfred Dampier having shifted his company to Adelaide. George Rignold contemplates a season of Shakespearean plays at this theatre.

Harry Rickards' Tivoli Music Hall booms along merrily as of yore. Lieutenant Frank Travis, ventriloquist, is a special attraction. Peggy Pryde is also in the bill. An entertaining turn is that of the Sisters Phillips and Brothers Lorenz, entitled *A Terrible Storm*. Rickards' No. 2 company has been raking in the dollars in New Zealand. Bellman and Moore, who have done the round with this company, are billed for an early and welcome return to the Tivoli.

The English opera season at the Lyceum has been concluded, and this theatre once more is the home of melodrama. Dion Boucicault's *Formosa* was very well patronized, and now the bill has been changed to the same author's *The Flying Scud*.

The Boris Brothers, recently appearing under Harry Rickards' management, have left for South Africa and London.

The Lucifers are about to leave for your side of the water.

Wilson Barrett will return to Australia about the middle of the present year.

At latest reports Professor Dante was at Wanganui, N. Z.

The McAdoo Jubilee Singers have left for a New Zealand tour.

The Newbury Spada concerts at the Town Hall are still a big draw.

Harry Rickards has moved from the Melbourne Opera House to the Bijou. The old opera house is to be pulled down and a modern theatre built on the site. The original production of *Tambour Major* ran for 101 nights at this theatre.

A movement is considered to benefit D'Orsay Ogden, United States Consul Colonel Bell heading the arrangements. D'Orsay Ogden has recently been under the surgeon's hand again, owing to a wound which injured his hip during the American Civil War. Before the war Mr. Ogden was proprietor of the Richmond Theatre, destroyed by fire during the operations of the campaign, and he subsequently rose to the rank of colonel. He was wounded at Malvern Hill. After the war Mr. Ogden was stage-manager and actor with Edwin Booth, at Booth's Theatre, New York; he was associated with Dion Boucicault, was on the committee of Charlotte Cushman's farewell benefit, and was one of those who joined in bringing Salvini to New York. Mr. Ogden came here in 1878, on a starring engagement, and produced *Two Men of Sandy Bar* at the Princess Theatre. Latterly Mr. Ogden, who is known also as a playwright and manager, has lived in comparative retirement.

SYDNEY, Feb. 25.

The *Geisha* has proved a great success at Her Majesty's. Australians ridicule the idea of Dorothy Vane entering a convent at the termination of her colonial engagements.

Bland Holt has secured another hit in *The White Heather* at the Melbourne Royal.

The Flying Scud, with its memories of poor George Belmore, has been revived at the Sydney Lyceum.

J. C. Williamson has sent his Sydney extravaganza, *The Forty Thieves*, on tour in the Australian provinces.

The Broughs have successfully produced *The Adventure of Lady Ursula* at the Melbourne Princess.

Phil Coatcher is painting the scenery for George Rickards' production of *Othello* at the Sydney Criterion. Roland Watts-Phillips will be in the cast.

Alfred Dampier is at the Adelaide Royal, with *Robbery Under Arms*.

The Knight-Ferrari company is having an excellent season in New Zealand.

John Wallace has left Australia to assume the stage management of the Shaftesbury Theatre, London, under Williamson and Musgrove.

Patti Brown is slowly recovering from the effects of her serious stage accident.

Charles Holloway, who has been very successful at the Sydney Royal, and has also a company on tour, may soon occupy the Sydney Lyceum.

Grace Noble, who has been visiting England, has rejoined the Brough company in Melbourne.

The Broughs will commence their Sydney season with *Madame Sans Gene* at the Royal, in that city.

J. C. Williamson, while visiting Hobart, was accorded a public reception by the Mayor at the Town Hall, and was cordially thanked for sending first-class attractions to the colony.

The Octoroon is to be revived at the Sydney Lyceum.

The Sydney Imperial Opera House is to be reopened with *Around the World in Eighty Days*.

Robert Henry, a successful Australian manager, is at Christ Church, New Zealand.

Williamson and Musgrove's No. 1 company is playing *Under the Red Robe* at Wellington, New Zealand. Also touring Maoriand are the Polards, Wood-Williamson, and others—far too many for good business.

Peggy Pryde and Lieutenant Travers are still at the Sydney Tivoli.

Harry Rickards has migrated to the Melbourne Bijou during the rebuilding of the Opera House in that city. The company includes the Lorenz-Phillips Quartette, Cora Cassell, and Horace Wheatley.

The Whitfield All-Star Variety company is at the Sydney Alhambra.

Fred Poslar and Kitty Wager continue high favorites at the Sydney Tivoli.

Sampson, the strong man, is having continued wrangles with those who dispute the genuineness of his performances.

Ajax, the contortionist, has joined Fitzgerald's Circus.

At the Brisbane Royal some good variety business is being done by Delohery, Graydon and Holland.

Willie Freear has had some success with My

Sweetheart at the Adelaide Royal, despite the absence of a Minnie Palmer.

Harmilton's Circus is in New Zealand.

The Sydney Palace is again closed, also the Sydney Criterion.

McAdoo's Jubilee Singers have gone to New Zealand.

Variety business, except with Harry Rickards' companies, is moderate in all the colonies, there being a great dearth of novelties. Several variety artists, such as William and Amy Gourlay, have taken to the dramatic stage, and others have migrated to London or Johannesburg.

JOHN PLUMMER.

THEATRICALS IN JAMAICA.

(Special Correspondence of The Mirror.)

KINGSTON, JAMAICA, Feb. 27.

There being a dearth of theatrical news here, I have ventured to think that a short description of the theatre would not be amiss. The house is called the Theatre Royal and is owned by the city. It may be rented or leased by arrangement with the Mayor, at present the Hon. A. B. Robinson. The theatre lobby, 50 x 20 feet, also gives admittance to the "pit," and also has a double stairway leading to the dress circle "foyer."

The pit contains over four hundred chairs of modern design; similar chairs, 238 in number, are found in the dress circle (or balcony), which is supported on cast iron and steel columns, painted blue with gilt Corinthian capitals. From every seat an unobstructed view of the stage may be obtained. The entrance to the gallery is on a side street. There is a separate ticket office for that portion of the house. Three large doors give entrance to the gallery, which contains 240 seats, with plenty of standing room at the rear. Both the gallery and the dress circle communicate to the north with a wide open veranda, which furnishes a delightful promenade and is supplied with four emergency staircases. The pit has four exits, the dress circle five and the gallery six, so that in case of fire the theatre may be safely emptied within a very short time. On either side of the proscenium are two boxes. The decorations of the auditorium are chaste, the prevailing colors being white and gold, relieved by touches of light blue. The top rails of the balconies are painted crimson, and the panels are adorned with gilded festoons and wreaths. The ceiling is painted a light gray, the moldings being of orange and lilac. The ceiling centre piece is a square and handsomely wrought design, from which is suspended a brilliant sunlight. It may here be stated that there is a most complete electric lighting system throughout the building. The proscenium is 33 x 26 feet high, and is surrounded by a heavy sheet iron architrave and cornice suitably decorated. The stage is 60 x 30 feet and 35 feet high from the floor to the gridiron, and the "pit" descends another 9 feet. There are eight dressing rooms and a commodious green-room. Galleries run on either side of the stage, connected by a steel lattice bridge, and at the north side is an open veranda with steps leading from the fly gallery in case of danger. The stage is illuminated by four border lights, and the footlights have eighteen lamps, each of sixteen candle power. A set of new scenery has been imported. There are two curtains, the first of asbestos, and the second painted to represent a Japanese landscape.

Tom Sosman and Landis, Chicago. There has been no attraction here since Feb. 11, when an athletic entertainment was given by the members of the Guild Gymnasium, under the direction of their instructor, MONTGOMERY IRVING.

LETTERS TO THE EDITOR.

TOURING IN THE ORIENT.

MANILA, Feb. 8, 1899.

To the Editor of The Dramatic Mirror:

SIR.—The vicissitudes of travel in Australasia and the Orient are unspokeable. After extensive travels in every State of the Union with combinations good, bad and indifferent, and following the fluctuating fortunes of Professor Bristol's educated horses for more than two years in the East, I must caution managers who may contemplate similar tours to think long and well. Without doubt, Professor Bristol's Eques-Curriculum has covered Australasia and the Orient more thoroughly than has any attraction. From its checked experiences I submit these few lessons:

Don't make the expensive mistake and think a fifth-rate company can do a first-class business in the Orient. The managers who have tried that policy are now stranded in Hong Kong, Singapore, Saigon and elsewhere. Success, failure hinges upon the merits of the attraction, the people and expenses incurred. Even the remote East is no exception to the inexorable law that real merit alone can command permanent success. And such success is imperative where a small fortune is involved with long sea trips for every "next" town.

Profits are in proportion to the versatility of artists. Maximum strength of attractive repertoire, produced with minimum of players and "props" consistent with admirable work, must be secured under legally qualified contracts defining all the detailed exigencies arising in Oriental travel. For such an organization there is big profit anywhere in the East, but only when under the direction of a thorough business-manager, experienced in all the varied routes, prices, customs, and contracts in the Orient. To attempt a tour without such a man would doom the venture from the start. Managers would do well to paste this in their hats.

Professor Bristol's horses have within the last three months survived destruction of their tents by fire, shipwreck off the coast of Java in Banca Straits, and four days after our opening in Manila tents riddled by bullets, being pitched within a half-mile of the opening skirmish of the real battle of Manila. The large tent was crowded with soldiers when a man rushed in and called: "To your quarters, boys; they have driven in our outposts!" In an instant the large tent was emptied and the soldiers, seizing the first vehicle they could, started on a mad drive for quarters. All was talk until taps was sounded and it was feared that it was the old cry of a wolf, but this time the wolf came.

W. PLUEGER.

139 FIFTH AVENUE.

NEW YORK, March 27, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Honor to whom honor is due. In last week's MIRROR I read an interview held with Mr. Walcott. In today's Sun I see it is reprinted, but credited to another paper. This is not a square thing for the Sun to do. Because you see it in the Sun it is not so.

Yours truly, WALTER A. PHILLIPS.

[Misrepresentation is the setting Sun's specialty—especially in its dramatic department, which is a constant source of amusement to those familiar with theatrical undertakings.—EDITOR DRAMATIC MIRROR.]

MUSICAL NOTES.

Emil Paur, Leopold Lichtenberg and Leo Schulz, playing piano, violin and 'cello, gave an enjoyable concert at Mendelssohn Hall on March 29.

A committee has been formed to present to Lilli Lehmann a handsome souvenir in token of public appreciation of herself and her art. The presentation will occur probably at Madame Lehmann's recital at Carnegie Hall on April 10.

The last of the Knael Quartette's series of matinee musicals was given on March 28 at Mendelssohn Hall.

Marcella Sembrich will begin on April 15 a concert tour of the central States, closing on May 15. George W. Stewart will direct the tour.

A public concert of the Manuscript Society will occur on April 11, at Chickering Hall.

Perosi's oratorio, "The Resurrection of Lazarus," will be sung for the first time in America at the Metropolitan Opera House on April 16, with Madame Trebelli, Madame Mantelli, M. Saligne, and Signor Campanari, as soloists, and a chorus of two hundred choristers.

ROSE LECLERCQ DEAD.



The famous English actress, Rose Leclercq, died at her home in London, England, on Sunday, April 2. The news of her passing, while not unexpected by her immediate friends, will come as a sorrowful surprise to those who knew her only in her professional life. She had been before the public for well nigh fifty years, and her name and fame held an honored place in the minds of all English speaking theatregoers.

Miss Leclercq was the fourth daughter of Charles Leclercq and a sister of the equally celebrated Carlotta Leclercq. She was born in Liverpool, and, with her six brothers and sisters, received a sound dramatic training in childhood at the hands of her accomplished father. She had the rare distinction of making her professional debut, when a little girl, at Windsor Castle before the Queen and the Royal Family, playing upon that occasion a child's part in one of the Shakespearean comedies.

After appearing for several years in pantomime and burlesque, Miss Leclercq made her first important success in the role of Mrs. Waverly, in *Playing with Fire*, at the Princess Theatre, Sept. 28, 1861. Two years later she originated the part of Mary Vance in F. C. Burnand's play, *The Deal Boatman*, produced at Drury Lane, Sept. 21, 1863, and made an excellent impression, which she followed up in the same season with a really remarkable performance of *Astarte* in Lord Byron's drama, *Manfred*. Although her part was an extremely small one, the tender sweetness of her voice and her graceful acting were mentioned by the critics of the time as being the most enjoyable features of the presentation. After this Miss Leclercq appeared in a number of Shakespearean plays in London, in supporting Helen Faucit and other famous players of the time.

She next took a position in Mr. Glover's company at Glasgow, for the purpose of enlarging her repertoire and broadening her artistic feeling. There, for several seasons, she played the leading woman in the whole round of the classic and legitimate drama. In spite of the tremendous strain of assuming a different role each night, the actress made a success of every character she essayed, and her popularity in Glasgow continued up to the time of her last appearance there.

On Aug. 12, 1868, Miss Leclercq originated the part of the heroine in Boucicault's popular drama, *After Dark*, at the Princess Theatre, London. The following season, at the Adelphi, she acted the heroine in the first presentation of the same author's *Lost at Sea*. Up to the year 1875 she divided her time almost equally between the two last named London theatres, appearing in the first performances of many dramas that afterward became famous, and playing leading roles in a score of important revivals. When Boucicault's *The Shaughraun* was first played, at the Drury Lane, Sept. 4, 1875, Miss Leclercq made a triumph in the part of Claire Ffolliott, and the instantaneous hit made by the play is largely attributed to her excellent portrayal of the heroine.

Traveling as a star during the following years the actress added largely to her reputation in the provinces. She distinguished herself especially in the part of Liz, in *That Lass o' Lowrie's*, and many critics agree in naming that character as the greatest success of her entire career. During the closing years of her public life, Miss Leclercq appeared almost uninterruptedly at Drury Lane, the Princess, the Lyceum, the Haymarket, and the Vaudeville, in London, and for a time was a member of the superb organization under Comyns Carr's management at the Comedy Theatre. Her magnificent stage presence and melodious voice suited admirably the dowager characters that she portrayed in her latter years, and up to the time of her last appearance the British theatregoers remained loyal to her and enthusiastic in praising her work.

COMPANIES CLOSING.

Robinson De Vyne company, at Warren, Pa., March 25.

Dewey, the Hero of Manila, at Moline, Ill., March 26.

The Bride-Elect, at Orange, N. J., April 8.

Under the Dome (Western), at Monmouth, Ill., on April 13.

The Kempton Comedy Kompany, at El Reno, Oklahoma, April 1.

The Brothers Byrne closed their season in going to the Races on March 18, and will soon return to their home, Norwich, Ct., for the Summer. Next season they will revive 8 Bells on an elaborate scale.

Side Tracked (Southern) will close a successful season about April 15. The next season will open August 21, when a tour to California will be made.

Walker Whiteside, at Dowagiac, Mich., March 28.

Rachelle Renard, at Fishkill, N. Y., March 25.

J. L. Saphore, of the Walker Whiteside company, was in town last week. That organization closed at Dowagiac, Mich., on March 27.

At Piney Ridge, in this city, April 8.

Brown's in Town, at Boston, April 1.

In Old Kentucky, March 25.

NOTES OF NEW THEATRES.

A new Casino, said to be the finest of its class, is being erected at Glenhurst Park, near Columbus, Ohio, at a cost of \$25,000. It will be operated as a part of Frank Burt's circuit of Summer vaudeville theatres.

Plans have been accepted for the erection of a handsome auditorium at Waco, Texas, to be completed in October. The house will have a large seating capacity, and a stage 40 x 70 feet. Jake Schwarz will be the lessee and manager of this house, as well as of the Grand Opera House.

A large hotel and ground floor theatre is contemplated at North Adams, Mass. The building, as planned, will cost in the neighborhood of \$200,000.

It is reported that George D. Nelson, owner of the Nelson Theatre, Springfield, Mass., will build a new playhouse in that city.

THEATRE FIRES.

The Opera House, Thomasville, Ga., was destroyed by fire March 23. It was covered by insurance. There is no immediate prospect of its being rebuilt.

Fire destroyed the Opera House at Columbia, S. C., on March 30.

THE SIDEWALKS OF NEW YORK: Jersey City, N. J., April 3-8.

THE SIDEWALKS OF NEW YORK: Jersey City, N. J., April 3-8.
THE SIGN OF THE CROSS: Kansas City, Mo., April 10-15.
THE SLEEPING CITY: Indianapolis, Ind., April 3-5.
Columbus, O., 10-12. Dayton 17-19.
THE SPAN OF LIFE: Springfield, Ill., April 4, Wash. Ind., & Ft. Wayne 7, Detroit, Mich., 9-15.

THE SPIDER AND THE FLY: Walla Walla, Wash.

April 4, Wallace, Id., 10.
THE STOWAWAY: Fall River, Mass., April 3-4, Portland, Me., 6-8, Bath 10.
THE TURTLE (Eastern): Pittsburg, Pa., April 3-4, Cincinnati, O., 10-15.
THE TURTLE: Buffalo, N. Y., April 3-8, Poughkeepsie 11.
THE TWO JOHNS: Columbus, O., April 6-8.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest): Brooklyn, N. Y., April 3-4.
THE WAIFS OF NEW YORK (Katie Emmett): Chicago, Ill., April 3-4.
THE WAY OF WEALTH: Louisville, Ky., April 3-8.
THE WHITE HEATHER: Philadelphia, Pa., April 3-8.
THE WHITE SLAVE (Campbell-Caldwell Co. mgrs.): Toledo, O., April 2-5, St. Louis, Mo., 9-15, E. St. Louis, Ill., 3-8, Dayton, O., 17-19.
THEOPP, CLARA (Charles Astor Parker, mgr.): Portland, Ore., April 3-5.
THROUGH THE BUCKLE: St. Paul, Minn., April 3-8, Minneapolis 9-15, Elgin, Ill., 21.
TOOLE, J. E. (Frank L. Weaver, mgr.): New York City April 3-8, Philadelphia, Pa., 10-15.
TWO LITTLE VAGRANTS: Meriden, Conn., April 4, Bristol & Danbury & Stamford 7, Bridgeport 8, New Britain 11, Westfield, Mass., 12, Gardner & Hingham 14.
TWO MARRIED MEN: Parsons, Kan., April 4.
UNCLE JOSE SPRUCE: Cincinnati, O., April 3-8, Norwalk 14.
UNCLE TOM'S CABIN (Al. W. Martin): Boston, Mass.,

April 3-8, New York city 10-15, Philadelphia, Pa.,
17-22.

UNCLE TOM'S CABIN (Mason and Downs): Medina, N. Y., April 8.
UNCLE TOM'S CABIN (Forrest): Clarinda, Ia., April 6. Creston 7, Charleston 8, Des Moines 10, Newton 11, Grand Rapids 12, Iowa City 13, Sigourney 15, Washington 17, Whatcheer 18, Oskaloosa 19, Ottumwa 20, Galesburg 11, 22.
UNCLE TOM'S CABIN (Burke): Glenwood, Ia., April 21.
UNCLE TOM'S CABIN (Stetson; No. 1): Ellsworth, Me., April 4. Oldtown 5, Houlton 6, Dover 7, Belfast 8, Skowhegan 10, Brunswick 11.
UNCLE TOM'S CABIN (Stetson; No. 2): Lindsay, Can., April 5, Belleville 8, Kingston 7, Ogdenburg, N. Y., 8.
UNCLE TOM'S CABIN (Stowe): Salina, Kan., April 4, Junction City 6.
UNDER THE DOME (Western: Frederic Kimball, mgr.): Marshalltown, Ia., April 4. Oskaloosa 5, Des Moines 6-8, Ottumwa 10, Ft. Madison 11, Burlington 12, Concordia 11, 23.
UNDER THE RED ROBE (Julius Cahn, mgr.): So. Norwalk, Conn., April 4. Taunton, Mass., 8. Woonsocket, R. I., 10. New Bedford, Mass., 12. Bangor, Me., 19. Haddford 21.
VALENTINE STOCK: Columbus, O., Jan. 2—indeterminate.
VIRGINIA SMOOT: Camden, Me., April 30-22.

WAITE COMEDY (William A. Haas, mgr.): Manches

ter. N. H., April 3-8, Clinton, Mass., 10-15, Worcester 17-22.
WAITE STOCK (C. H. Beede, mgr.): Riverpoint, R. I., April 3-5.
WALDORF, JANET: Portland, Ore., April 3-8.
WALTER, LESTER: Bradford, Pa., April 3-8, New Castle 10-13.
WALTERS, JULE: Honolulu, Sandwich Isls., Jan. 16— indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Lynn, Mass., April 4, Portsmouth, N. H., 5, Haverhill, Mass., 6, Lawrence 7, Manchester, N. H., 8, Fitchburg, Mass., 10, Methuen 11, Springfield 12, Greenfield 13, Albany, N. Y., 14, 15.
WARREN, EMMA: Sparta, N. S. C., April 4-8.
WARREN NOBLES: Pipestone, Minn., April 3-8.
'WAY DOWN EAST': Waterbury, Conn., April 4, 5, New Haven 10-12, New Britain 13.
WHAT HAPPENED TO JONES (No. 2: Philip atvert.

mgr.): Beloit, Wis., April 4, Rockford, Ill., 5, Elgin
6, Aurora 7, Joliet 8, Toledo, O., 9-12, Erie, Pa., 14.

Williamsport 15.
Who Is Who (Kelly and Mason): Fond du Lac, Wis., April 4, Oshkosh 5, Zanewassee 6, Beloit 7, Elgin, Ill., 8, Chicago 10-15.
WIL WORTH PAT HOME: New Orleans, La., March 25 April 8, Macon, Ga., 14, Savannah 15.
WIEDERMAN COMEDIANS: Jackson, Tenn., April 3, 9, Clarksville 10-15, Hopkinsville, Ky., 17-22.
WILLARD, JOE F. (Kidnapped): Hancock, Mich., April 4, Calumet 5, Lake Linden 6, Escanaba 7, Marquette, Wis., 8, Shawano 10, New London 11, St. Paul, 12, Grand Rapids 13, Mesheffield 14, Wausau 15, Menominee 17, Chippewa Falls 19, Eau Claire 19.
WILLS BROS.: Dover, N. J., April 3-5, So. Norwalk, Conn., 6-8, New Milford 14, 15.
WILSON, GEORGE W. (N. V. Phelan, mgr.): New Bedford, Mass., April 3-8, Waltham 10-15, Lynn 16.
WILSON THEATRE: Stillwater, Minn., April 5, 6.
WOLFORD STOCK: Waterbury Conn., April 3, 9, Paterson, N. J., 10-15, Bridgeport, Conn., 17-19, Meriden, 20-22.
WORLD, GARNELA AND MACK (Town Topics): Wheeling, W. Va., April 3-5, Parkersburg 10-15, New Martinsburg 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 75

6, Marietta, O., 7, Canal Dover 8, Cleveland 10-15.
Detroit, Mich., 17-22.

YON YONSON (Thrall and Kennedy, mgrs.): Brooklyn, N. Y., April 3-8, Boston, Mass., 10-15, New York city 17-22.

ZAZA (Charles Frohman, mgr.): New York city Jan. 9-indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Natchez, Miss., April 17, 18.

BANDA ROSA: Milwaukee, Wis., April 4.

BROGAN PRINCE OPERA: Rushville, Ill., April 4.

BEARDTOWN 5 & 6, Pittsfield 7, Barry 8, Canton 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 8

DANIELS, FRANK: Milwaukee, Wis., April 25, Rock

DARKEST AMERICA (John W. Vogel)
Hannibal, Mo., April 4.
DE ANGELIS, JEFFERSON: Louisville, Ky., April 3.
DESHON-DUVIES: Bloomington, Ill., April 3.
Springfield 10-15.
EL CAPITAN (Harley and Rheinstrom, mgts.): Wash-
ington, D. C., April 3-8.
1492: Cincinnati, O., April 2-5. Marietta 14.
FOX, DELLA: Biddeford, Me., April 4, Bangor 6.
Portland 7, 8.
FRENCH GRAND OPERA: Montreal, Can., 3-8.
GAYTAN MANHATTAN: Muncie, Ind., April 4, Pitts-
burgh, Pa., 10-15.
sors, 5, Richmond 6, Springfield, O., 7, Newark 8, Ander-
burg, Pa., 10-15.
GRAU, JULES: Winnipeg, Man., April 3-5.
GRAU OPERA (Frank sauger, mgr.): Boston, Mass.,
March 27-April 8, Baltimore, Md., 10-12, Washing-
ton, D. C., 13-15.
HOPPER, DR. WOLF: Cincinnati, O., April 3-5, Detroit
Mich., 10-15, Cleveland, O., 17-19, Toronto, Can.,
20-22.

INTERNATIONAL GRAND OPERA: San Francisco
Cal. Dec. 5—indefinite.

JACK AND THE BEASTALK: Brooklyn, N. Y., April 3-8.
38. Bridgeport, Conn., 10-12.
JAXON OPERA: Brooklyn, N. Y., April 3, indefinite.
LA BELLE HELENE: Washington, D. C., April 3-4.
Lancaster, Pa., 11.
LEWIS, MINNIE: Montreal, Can., April 3-8, Ottawa
10-15.
MENNIE BELLE OPERA: Washington, Ia., April
Mt. Pleasant 7, 8, Fairfield 18.
MURRAY-LANE OPERA [D. H. Oliver, mgr.]: Ch
cous 11 Jan., indefinite.
NEILSEN, ALICE: Providence, R. I., April 3-8, Har
ford, Conn., 12, 13.
NEW ENGLAND OPERA (Aborn's): Brooklyn, N. Y.
March 27-indefinite.

A NEW-BORN STAR OF THE DYING CENTURY.

THE UNDENIABLY GIFTED YOUNG AUTHOR AND ACTOR

MR. HOWARD HALL

And a Company of Individual Excellence in His Own Intrinsic Creation.

A SOLDIER OF THE EMPIRE.

A story of deepest heart interest and thrilling situations enriched by an abundance of unctuous comedy.

A PLAY that will PLEASE every patron of the theatre.

A Positive Innovation in the REALM OF ROMANCE.

Accessory features of this production will be

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And a wealth of

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ROBINSON COMIC OPERA (French and Holmes mgrs.): Clarendon, N. H., April 3-8, Burlington, Vt., 10-15, Rutland 17-22.
SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3-indefinite.
SUPERBA: Ottawa, Can., April 3-5, Plattsburgh, N. Y., 6, Burlington, Vt., 7, & Portland, Me., 17-22.
THE BRIDE ELECT: Allentown, Pa., April 6, Trenton, N. J., 7, Bethlehem, Pa., 19.
THE FRENCH MAID: Toronto, Can., April 3-8, New York city 17-22.
THE GEISHA: Allentown, Pa., April 10.
THE HIGHWAYMEN: Worcester, Mass., April 8.
THE TELEPHONE GIRL: Mansfield, O., April 5, Columbus 6-8, Meadville, Pa., 11.
THE THREE DRAGONS: Baltimore, Md., April 3-8, Brooklyn, N. Y., 10-15, Philadelphia, Pa., 17-22.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Dayton, O., April 3-8.
WILBUR-KIRWIN: Dallas, Tex., April 3-8, New Orleans, La., 10-May 8.
WILSON, FRANCIS (Ariel Barney, mgr.): Chicago, Ill., March 20-indefinite.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Pittsburgh, Pa., April 3-8.
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Scranton, Pa., April 3-8.
BIG SENSATION: Paterson, N. J., April 3-8.
BLACK CROOK (Jermon): Toledo, O., April 6-8.
BOHEMIAN BURLESQUERS, Jersey City, N. J., April 3-8.
BON TON BURLESQUERS: Buffalo, N. Y., April 3-8.
BOWERY BURLESQUERS (Hurtig and Seamon, props.: B. A. Myers, mgr.): Philadelphia, Pa., April 3-8, New York city 10-15.
CITY CLUB: Troy, N. Y., April 3-5, Albany 6-8, Brooklyn 10-15, New York city 17-22.
CITY SPORTS (Phil Sheridan): Boston, Mass., April 3-8, Brooklyn, N. Y., 10-15, Paterson, N. J., 17-22.
COLUMBIAN BURLESQUERS: Brooklyn, N. Y., April 3-8.
DAINTY DUCHESSE: Cleveland, O., April 3-8.
DARKTOWN SWELLS: Williamsport, Pa., April 5, Kane 11.
FITZSIMMONS, ROBERT: Philadelphia, Pa., April 3-8.
GAY MORNING GLORIES: New York city April 3-8.
GRAHAM GENUINE SOUTHERN SPECIALTY: New York city March 27-April 8.
HOWARD, MAY: Brooklyn, N. Y., April 3-8, Washington, D. C., 10-15.
HYDE COMEDIANS: Pittsburgh, Pa., April 3-8.
IRWIN BROTHERS: Brooklyn, N. Y., April 3-8.
LONDON BELLES: Toronto, Can., April 3-8.
LONDON GAIETY GIRLS, Elmira, N. Y., April 3-8.
MAJESTIC BURLESQUERS (Fred Irwin): Philadelphia, Pa., April 3-8.
METROPOLITAN BURLESQUERS: Bridgeport, Conn., April 3-5, Fall River, Mass., 6-8.
MISS NEW YORK, JR.: Washington, D. C., April 3-8.
MONTE CARLO GIRLS: New York city April 3-8.
MOULIN ROUGE: New Haven, Conn., April 3-5, Waterbury 6-8, Boston, Mass., 10-15.
NEW YORK STARS (Gus Hill): Wheeling, W. Va., April 6-8.
NIGHT OWLS: Providence, R. I., April 3-8, Boston, Mass., 10-22.
OCTOBER 10 (Isham): Jeannette, Pa., April 4, Conneville 5, Uniontown 6, Brownsville 7, McKeesport 8.
PARISIAN WIDOWS: Cincinnati, O., April 3-8.
PINK AND BENNINGTON: Menominee, Wis., April 4-9.
POUSSE CAFE: Chicago, Ill., March 27-April 8.
REEVES, AL: Portland, Me., April 3-5, Fall River, Mass., 6-8, Philadelphia, Pa., 10-15.
REILLY AND WOODS: Newark, N. J., April 3-8.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Baltimore, Md., April 3-5, Philadelphia, Pa., 10-22.
RICE AND BARTON BIG GAIETY: Newark, N. J., April 3-8, New York city 10-15.
ROBIN HOOD, JR.: Philadelphia, Pa., April 3-8.
ROEBER AND CRANE: Columbus, O., April 3-5.
SEMON'S EXTRAVAGANZA (Harry W. Semon, mgr.): New York city March 27-April 8.
SMITH AND GORTON (G. Paul and Willard; Col. G. E. Dunbar, mgr.): Adrian, Minn., April 4, Madison, S. D., 6, 7, Sioux City, Ia., 10, 11, Fremont, Neb., 12, 13, Blair 14, 15.
SULLIVAN, JOHN L.: Santa Anna, Cal., April 4, San Bernardino 5, Marysville 7, Portland, Ore., 10-15, Victoria, B. C., 17.
TAMMANY TIGERS (Gus Hill): Montreal, Can., April 3-8.
THE GAY MANHATTAN (Brooks and De Yanus, mgrs.): Boston, Mass., April 3-8.
THE GREAT WARSCOPE (Fred Stafford, prop.): Paris, Tex., April 4, 5.
VANITY FAIR: Boston, Mass., April 3-8, Fall River 14, 15.
WILLIAMS AND WALKER (Sam L. Tuck, mgr.): Chicago, Ill., March 27-April 8, St. Louis, Mo., 10-15, Cleveland, O., 17-22.

MINSTRELS.

BARLOW BROTHERS (Harry Ward, manager): Danville, Ill., April 4, Alexandria, Ind., 8.
BEACH AND BOWERS: Portage, Wis., April 4, Stevens Point 5, Marshfield 6, Neillsville 7, Chippewa Falls 8.
FIELD'S, AL. G.: Scranton, Pa., April 4, Pottsville 5, Shamokin 6, Altoona 8, Johnstown 10, Greensburg 12, Butler 13.
GORTON'S: Houghton, Wis., April 4, Red Jacket 5, Marquette 7, Sault Ste. Marie 8.
HAVERLY'S: Ashland, Ky., April 7.
PRIMROSE AND DOCKSTADER: Colorado Springs, Col., April 10.
RICHARDS, PRINGLE, RUNCO AND HOLLAND'S: Galesburg, Ill., April 5, Canton 6.
SCOTT'S (Oliver): Grand Rapids, Mich., April 2-5, Hastings 6, Kalamazoo 7, Grand Haven 8.
WASHBURN'S (J. M. Wall, mgr.): Bellows Falls, Vt., April 4, Keene, N. H., 5, Winchendon 6, Peterboro 7, Concord 8, Laconia, N. H., 10, Montpelier, Vt., 13, Berlin, N. H., 17.
WEST, WM. H. (D. S. Vernon, gen'l mgr.): Jamestown, N. Y., April 4, Bradford, Pa., 5, Buffalo, N. Y., 6-8, Rochester 10, Elmira 11, Ithaca 12, Auburn 13, Syracuse 14, 15.

MISCELLANEOUS.

BROOKS CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13-indefinite.
BUFFALO BILL: New York city March 28-April 15.

CAMERON CO. (C. H. Kerr, mgr.): Carthage, Me., April 6, Nevada 7, Clinton 8, Sedalia 10, Kansas City 11, Garnett, Kan., 12, Independence 13, Winfield 14, Arkansas City 15, Wellington 17, Hutchinson 18, Newton 19, Salina 20, Abilene 21, Junction City 22.
CANADIAN JUBILEE SINGERS: Osceola, Ia., April 4, Creston 5, Corning 6, Villiska 7, Red Oak 8, 9, Glenwood 10.
DE MOTTE, JOHN B. (Illustrated Lectures): Dows, Ia., April 4, Estherville 5, Laurens 6, Rockwell City 7, Livermore 8, Des Moines 10, Winterset 11, Indianola 12, Ottumwa 13, Mt. Vernon 14, Denison 15, Centerville 17, Clarinda 18, Red Oak 19, Maryville, Mo., 20, Topeka, Kan., 21, Garnett 22.
FAHLAND, A. A. (Banjo Virtuoso): Cincinnati, O., April 3, Harrisburg, Pa., 5-8, Philadelphia 17.
FLINTS, THE (Hypnotists): Lincoln, Neb., April 3-8, Marshalltown, Ia., 10-15.
GENTRY'S DOG AND PONY SHOW: Marietta, Ga., April 4, Cartersville 5, Dalton 6, Knoxville, Tenn., 7-8.
GODFREY BRITISH BAND: (John Graham, N. E. mgr.): Putnam, Conn., April 6, Norwich 7, New London 8, Boston, Mass., 9, Waterbury, Conn., 11, No. Adams, Mass., 12, Gloversville, N. Y., 15.
HERRMANN'S, THE: St. Louis, Mo., April 3-8, Cincinnati, O., 10-15.
HOWARD ATHENAEUM SPECIALTY (No. 1: Wm. Eversole, mgr.): Norwich, N. Y., April 4, Binghamton 5, Waverly 6, Towanda 7, Elmira 8, Canandaigua 10, Lyons 11, Auburn 12, Geneva 13, Batavia 14, Warsaw 15, Olean 17, Bradford, Pa., 18, Dunkirk, N. Y., 19, Jamestown 20.
KELLAR, NEWARK, N. J., April 3-8, Philadelphia, Pa., 10-15, So. Norwalk, Conn., 18.
LEES, THE: Memphis, Tenn., April 3-8, Owensboro, Ky., 10-15.
MARTINY (Hypnotist): E. F. Rosenberg, mgr.: Decatur, Ala., April 3-5, Aberdeen, Miss., 6-8, Tuscaloosa, Ala., 17-22.
MCLEWEN (Hypnotist): Boise City, Id., April 3, 4, N. Platte, Neb., 10-15.
NASHVILLE STUDENTS: Grinnell, Ia., April 5, McGregor 26.
PERKINS, ELI: Kingman, Ind., April 7, Veedsburg 8, Bolivar, Mo., 10, Webb City 11, Pittsburg, Ill., 14, Auburn 15.
SANTANELLI (E. G. Stone, mgr.): Washington, D. C., indefinite.
SAUER (pianist): Albany, N. Y., April 5, Ottawa, Can., 6.
SCHUBERT CONCERT: Paris, Ky., April 6.
SEVINGALA (Hypnotist): E. Stroudsburg, Pa., April 3-8, Flemington, N. J., 10-15, Pittston, Pa., 17-22.
SOUZA'S BAND: Chicago, Ill., April 2-5, Kalamazoo, Mich., 6, Grand Rapids 7, Ann Arbor 8, Detroit 9, Toledo, O., 10, Akron 11, Cleveland 12, Erie, Pa., 13, Buffalo, N. Y., 14, Toronto, Ont., 15, Rochester, N. Y., 16, Scranton, Pa., 17, Wilkes-Barre 18, Bethlehem 19, Baltimore, Md., 20, Philadelphia, Pa., 21, 22, New York city 23.

THE ELKS.

The officers elected by Hazelton, Pa., lodge March 24 were E. R. S. M. Herrman; E. L. K., H. P. Kuntz; E. L. K., S. Y. Frederick; E. L. K., A. E. Sager; Secretary, George Maue; Treasurer, D. T. Evans; Tiler, Joseph Levy; Trustee, C. A. Smith; Delegate to Grand Lodge, L. T. Conner; Alternate, George Maue.

The Kane, Pa., lodge will hold a charity fair next week. They will also dedicate their new hall and initiate a class of twenty-five.

The election of officers of Erie, Pa., lodge, No. 67, resulted as follows: E. R. E. S. Rockafellar; E. L. K., W. B. Flickinger; E. L. K., George B. Kraft; E. L. K., M. A. Krug; Esquire, Henry Shaffer; Tiler, Fred Goodill; Inner Guard, Will I. Illig; Chaplain, Dr. C. H. Harvey; Secretary, T. F. Noble; Treasurer, Adam Kurtis; Organist, Professor Eckert; Delegate to St. Louis Convention, F. A. Mizener; Alternate, P. J. Emiling; Trustee for three years, F. A. Mizener.

Newark, N. J. Lodge, No. 21, elected the following officers March 28: E. R., J. Jacob Schaeffer; E. L. K., Louis Hauser, Jr.; E. L. K., Richard H. Stewart; E. L. K., Harry W. Birrell; Secretary, Owen J. McDonald; Treasurer, Joseph Holmes; Tiler, Charles H. Edwards; Representative to Grand Lodge, Joseph J. Mullin; Alternate, Past Exalted Ruler R. S. Hopkins.

Uniontown, Pa., Lodge, No. 370, elected March 29 the following: E. R., W. N. Carr; E. L. K., W. W. Parrshall; E. L. K., C. L. Springer; E. L. K., James Rosenbaum; Secretary, J. F. Seamon; Treasurer, J. S. Armand; Tiler, W. P. Thorndall; Trustee, Harry Beeson; Representative to Grand Lodge, Harry Beeson; Alternate, R. W. Playford.

A lodge was instituted at Schenectady, N. Y., March 24, with a charter membership of fifty-two.

Mankato, Minn., Lodge, No. 225, elected the following officers: E. R., S. B. Wilson; E. L. K., F. R. Bohmbach; E. L. K., Gus Monson; E. L. K., A. A. Brooks; Secretary, H. J. Wagen; Treasurer, John R. Thomas; Trustee, Gus Widell.

Milwaukee, Wis., Lodge, No. 46, elected the following officers, March 25: E. R., H. A. Coleman; E. L. K., N. E. Oliphant; E. L. K., T. W. Nibbett; E. L. K., B. A. Klipp; Secretary, Frank H. Brice; Treasurer, A. J. Smith; Tiler, John C. Kugler; Trustee, Otto E. Schulz; Grand Lodge Representative, H. R. Johnson; House Committee, B. A. Klipp, E. T. Dorman and E. W. Uecker. The lodge is working to secure the selection of Milwaukee as the meeting place of the National Convention in 1900.

At Terrell, Texas, a lodge was organized March 21 with a charter list of over fifty.

Racine, Wis., Lodge, No. 252, elected the following officers: E. R., P. B. Nelson; E. L. K., John T. Llewellyn; E. L. K., C. C. Hopkins; E. L. K., John Richards; Secretary, And. W. Dietrich; Treasurer, C. R. Carpenter; Tiler, George Covert. The lodge has a membership of 160.

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Madison Square Garden NOW OPEN.

Two Performances Daily. At 2 and 8:15 P. M.



And Congress of Rough Riders

Representation of the heroic charge up

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Introducing Roosevelt Rough Riders, Cubans and Porto Ricans, the U. S. Cavalry and Artillery, and Soldiers of all nations.
Gallery, 25c.; Balcony, 50c.; Arena, \$1. Private Boxes, seating six, \$12; Seats in Boxes, \$2; Seats in first tier Boxes, \$1.50.

BROADWAY THEATRE

Evenings at 8.

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LAST TWO WEEKS.

ENGAGEMENT EXTENDED TO APRIL 15.

Overwhelming triumph of the season.

THE MUSKETEERS

Sydney Grundy's version.

JAMES O'NEILL as D'ARTAGNAN

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MATINEE EVERY DAY AT 2.

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Henry V. Donnelly Stock Co.

A Parisian Romance

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Edwin Knowles, Manager.

Evs. 8:15. Mats. Wed. and Sat. at 2.

LAST week of the engagement of

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Farewell performances, in this city, of

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By request, Wednesday Matinee.

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Second Successful Year of the

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Evenings, 1,000 Reserved Seats, 25c. and 50c.

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Nicola's Exquisite Opera.

Merry Wives of Windsor

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Evenings at 7:45. Matinees at 1:45.

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THE GREAT DRURY LANE SENSATION,

The Great Ruby

with

MISS ADA REHAN

And an Immense Cast.

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CHAR. F. EVANS. Promoter.

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FOR THREE WEEKS ONLY.

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Odette Tyler OTHELLO

C. B. Hanford

NEXT WEEK.

In SHAKESPEAREAN PLAYS. ROMEO AND JULIET.

B. F. KEITH'S NEW

UNION SQUARE THEATRE

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Chic, Cheeky, Charming Burlesque of

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Thursday, April 6, first time, a new burlesque.

HELIER SKELTER.

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A MAGNIFICENT ARRAY.

Brilliant Vaudeville Celebrities.

Leading Foreign Vaudeville Stars.

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The Powerful Southern Play.

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SON, author of The Dazzler, Grimes' Cellar Door, etc.

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TELEGRAPHIC NEWS

CHICAGO.

Digby Bell's Big Benefit—Prosperity All Around—Items of Interest.

(Special to The Mirror.)

CHICAGO, April 3.

Outside of a very large theatrical business last week we had enough left to give our old friend, Digby Bell, a \$1,000 testimonial at the Grand Opera House Thursday afternoon. It was a great programme, participated in by every one in town, and many of Digby's friends telegraphed for gallery seats at good figures, so that, with the kindness of the Hammons, the "Kid" had it all. In response to a call for a speech he spoke of "devotion to art for art's sake," and declared that such devotion could not be reconciled with the use of the theatre. Hence he had decided, through force of circumstances, to return to his home at which he is an expert. I have seen him in the Hoosier Doctor and Joe Hurst, Gentleman, and I firmly believe that the public has lost much by its indifference. They have forced a fine actor back to the cap and bells. But the deserving Digby has 3,000 pictures in his money-belt.

Meantime, that uncertain public likes certain things as is evidenced by the large attendance at Powers New Theatre, where Maude Adams begins her last two weeks in The Little Minister to-night, and by the standing room sign at McVicker's, where Sporting Life is turning people away every night and where it could evidently remain all summer.

Francis Wilson opens his third and last week in The Little Corporal at the Grand Opera House to-night. Next Sunday Hoyt's A Day and a Night.

Last Wednesday night in my civil court I was approached by a husky looking young man who solicited a few moments of converse. When I nodded and told him to go ahead he said: "I was with Dewey at Manila." Up to that time I had been indifferent, but with a hero in sight I warmed up and invited further confidences. "I was with Dewey at Manila," he repeated, "and the show closed last Saturday night. They owe me \$48.25 for salary and I want to attach the trunk." I had expected a hero, but found an actor. But as he was a man who had gone out as a member of the company presenting With Dewey at Manila in the one-night stands, he really was a hero.

My young-old friend, Verner Clarges, gracefully reminded me of the glad Easter season with a beautiful Easter card, and I broke an Easter egg in a glass of sherry in remembrance of him.

Julia Arthur is here to fill her two weeks at the Columbus, but last night the farce On and Off, with Ed Holland, Fritz Williams, and Sam Reed in the cast, followed the two big weeks of Jeff De Angelis, and Miss Arthur will no doubt play her engagement in the courts, as she was ready to-night with her company to go on.

The Castle Square experiment was most auspiciously begun here to-night at the new Studelaker Theatre, next to the Auditorium. Faust is the first bill and it will be followed by Il Trovatore. Manager Savage was here for the opening and had no fault to find.

The Banda Rossa gave two farewell concerts at the Grand Opera House yesterday before large audiences, and Sousa's Band is at the Auditorium to-night, to stay to-morrow and Wednesday.

I see that my friend, the Matinee Girl, deprecates the absence of a leader for a New York "salon." This looks like a case of "the single and nobody there." The salon with the double o never wants for a promoter. It is more successful, I am told by experts, than "the eagle bird, by chance."

Our stock companies are growing more ambitious, as witness their recent high-class bills. At Hopkins' this week the stock is presenting Diplomacy, while the organization down at the Dearborn is giving a creditable performance of A Bachelor's Romance. Business at both houses continues good.

After a big week of Pousse Cafe at the Great Northern there were two immense audiences there yesterday to see A Parlor Match. Manager Stair has certainly chased the "hoodoo" away from this house.

"Punch" Wheeler is on the warpath again. He says that if the Governor of New York is Roosevelt the Rough Rider, that he is Asaph the Smooth Rider. The other day he presented a copy of his novelette, "The Showman's Guide to Wealth," to Cornelius Gardiner, ahead of Frank Daniels, and while seeking for the "plot" Mr. Gardiner was carried eight miles beyond South Bend, Ind., his destination, being compelled to pay a farmer \$5 to drive him back. This item will be presented to Manager Kirke La Shelle under the head of sundries—but don't tell Kirke.

Katie Emmett is presenting The Waifs of New York this week over at the Bijou, and it will be followed by Richards, Pringle, Rusco and Holland's Minstrels.

So great was the success of Devil's Island at the Academy of Music that Manager Simpson arranged for its return this week, with a big cast, headed by Emily Rigel.

Many companies spent Holy Week here in idleness, visiting the local theatres and wondering at the immense business. Roland Reed was here with Frank Pixley, and the comedian says that the third play he has produced this season, His Father's Boy, is a great success.

Our dear old friend, J. H. Stoddard, is here in vaudeville, followed by a trick bicycle rider and rifle shot, and preceded by Mexican knife throwers. I should like to have his Scotch opinion of vaudeville, on the quiet.

Williams and Walker engineered a cake walk at the First Regiment Armory last Saturday night and yesterday they opened at the Alhambra in A Lucky Coon. They will be followed next week by Bert Coote and Julie Kingsley in The New Boy. The latter attraction will be seen at the Great Northern later, as will Hennessy Leroy in Other People's Money.

Pousse Cafe succeeded Human Hearts up at the Adelphi yesterday, and it will be followed next week by Camille, the cast of which will include Willis Granger and Frederic Bryton.

Kelly and Mason in Who is Who will be seen at the Great Northern next week.

May Irwin in Kate Kip, Butler, will follow the two weeks of On and Off at the Columbus, and on May 8 Alice Nielsen will return in The Fortune Teller.

Annie Russell will be here at Powers' New Theatre April 17 in Catherine. "Biff" HALL.

BOSTON.

Bills at the Modern Athens—Charles Henry's Thrilling Escape—Notes.

(Special to The Mirror.)

BOSTON, April 3.

This is the last week of the Grau opera season at the Boston, and although business has been good, the attendance at the two performances when prices were increased did not seem to warrant a repetition of the experiment for the second week, when regular prices are maintained. The novelty of the week will be Ero E Leandro on Thursday. So far as variety of repertoire is concerned the Grau engagement does not begin to compare with the Ellis season.

Herbert Kelcey and Effie Shannon opened successfully their first Boston engagement as stars at the Park. They had been booked for the Museum earlier in the season, but the success of Because She Loved Him So forced them out. The Moth and the Flame is founded on a one-act play which the Theatre of Arts and Letters produced here, and consequently the amplification was awaited with unusual interest.

Olga Nethersole made a change of bill to-night and gave Boston people a chance to see The Temptation, while Camille will occupy the last half of the week. Miss Nethersole's production of The Second Mrs. Tanqueray made the biggest hit that she has ever known here.

An Uncle Tom's Cabin engagement is a decided novelty in Boston, and I'll lose my guess if the Columbia doesn't hold more people this week than at any time this season. Al. W. Martin's company is a splendid one, with Miss G. Barlow as Uncle Tom, while Tom Henry furnishes the cabin, and there are plantation features enough to stock a cake walk company.

After a record-breaking run of The Prodigal Daughter the stock at the Castle Square puts on The Girl I Left Behind Me, and the chances are that it will have equal prosperity. At any rate they are

satisfied by announcing that The Idler is merely "in preparation."

The Lilliputians have been away from Boston for a whole season and to-night they made their reappearance in a theatre new to them—the Grand Opera House. This is their first engagement here at popular prices.

Acting horses are the stars at the Bowdoin Square this week, appearing with Frank Lavarnie and the stock of the house in The James Brothers, a play especially suited to the clientele of the theatre.

At the Museum Viola Allen and The Christian began their fifth week to-night, and as the seats are still on sale four weeks in advance the play will have by far the largest run of the season in Boston.

A Runaway Girl is doing a splendid business at the Tremont, but this is the last week of its engagement here.

R. A. Barnett will soon go on to New York to direct rehearsals of Prince Fro Tom, to be given at the Tremont. I hear that Fred Leslie and Josie Sadler will have their original parts and that Minnie Ashley will be in the cast. Mr. Barnett will have another of his works on the road next season. He has rewritten Queen of the Ballet, the last Cadet production, and Edward W. Corlies has furnished new music. Under its new name, Three Little Lambs, it will be given at the Tremont in October.

Maude Odell is taking her turn at resting at the Castle Square while The Girl I Left Behind Me has its run.

Wilbur Bates is booming The Christian in the papers all over New England.

Edith Merriells, who is with The Christian, will retire from the stage at the end of this season, to become a choir singer in New York.

Olga Nethersole is rehearsing The Prodigal for production in New York at her next engagement there.

E. S. Willard has applied for time at the Tremont season after next.

Mr. and Mrs. Harry Corson Clarke came to Boston on a visit last week.

George W. Wilson and his stock company, which has been touring New England in repertoire, will have a Boston engagement before the season is over.

N. S. Ward is booked for another star engagement with the stock at the Bowdoin Square.

Louis F. Nethersole, Olga Nethersole's brother, is of the opinion that every man in Boston had written a play and wants him to produce it in England this summer.

Rumor had it last week that Weber and Fields might come to the Hollis for a short summer season.

The Columbia was closed only one night last week, but Sallie Stembley recovered sufficiently to reappear in A Night's Trouble on Tuesday and the rest of the week.

All the members of the stock at the Castle Square have turned to writing words for Max Heindl's songs. Charles Mackay is the latest.

At a special meeting of the stockholders of the new music hall it was unanimously voted to adopt the plans and begin the construction of the building at once. Thus ends the agitation for the building of an opera house for Boston. The cost will be about \$400,000.

In the municipal court last week William Van Not, comedian, was fined \$5 for profanity. Later in the week Fredrick Hink, who said he was a dramatic author, and had manuscripts to prove it, was committed to the State farm for vagrancy. The judge decided that the man's mind was failing and that in his condition the farm was the best place for him.

Speculators will give Boston a wide berth after this season. In three conspicuous cases they have lost money, and lost a lot of it, too.

Lively times were the rule at the opening of the engagement at the Grand Opera House last week. Flo Irwin and Richard Barlow were engaged to supplement The Real Widow Brown, and each is said to have demanded the star dressing-room. Then Nellie Sylvester, leading lady of the company, wanted to know where she came in, and the result was perplexing for manager and press agent.

James O. Barrows is coming back to the Castle Square for the season.

Colonel Frank P. Stone has just bought a valuable parcel of real estate in Shawmut avenue, near Walworth street.

John Stetson, the venerable father of the late manager, was ninety-three years old last week, and he celebrated the anniversary at his home in Charlestown. He is now in feeble health.

Grace Reals is being entertained by her friend, Maude Odell, while she is playing here with The Moth and the Flame.

Charles Henry, the scene painter, lost \$2,000 in scenery which he partially completed in a fire on Wareham street last week. He had a thrilling experience and no mistake. He was in the studio on the fifth floor when the fire was discovered, and with him was his wife, who assists in his work.

Their first intimation of danger was when flame and smoke burst through the elevator shaft. Realizing that the only escape was from the roof he dragged his fainting wife with him and rushed there. The building was one or more stories higher than those beside it, and so he had to rush back through the skylight to get a rope. By means of this he lowered his wife, who was still unconscious, to the roof, where she was caught by factory workmen, and then he fastened the rope and slid down to safety.

JAY BENTON.

PHILADELPHIA.

The Actors' Fund Benefit—Easter Week Attractions—Fernberger's Gleanings.

(Special to The Mirror.)

PHILADELPHIA, April 3.

The benefit for the Actors' Fund at the Academy of Music Thursday afternoon promises to be the largest array of prominent stars and attractions ever offered at a single entertainment in this city. William J. Gilmore has generously put for the use of the Academy, and among those that will appear are Mrs. Fluke and her company. At the White Horse Tavern company, Henry Lee in an act from Cyrano de Bergerac, The Girard Avenue Theatre stock company, Marie Dresser and Walter Jones, Minnie Palmer, Frank Conway, "Aunt Louisa," Edridge, Dorothy Morton and Hubert Wilkie, Ruth White, John J. Hinkel, Bessie Bonehill, the Roscoe Midgents, the Russell Brothers, the Musical Johnsons, the Todd-Judge Family, George W. Monroe, Dumont's Minstrels, the Municipal Band, and Marie Decca. James A. Herne will deliver the opening address. A number of pretty and popular actresses will sell flowers. Much credit for arranging the benefit is due Frank G. Cotter, Charles H. Yale, and Harold S. Silberman.

The Auditorium is crowded this evening, the attraction being Henry Lee in the last act of Cyrano de Bergerac, and an excellent vaudeville bill, including George W. Monroe, Clifford and Ruth, the Elmore Sisters, Adele Purvis Onri, the Musical Johnsons, and the Brownings. Henry Lee made a big hit, and will remain here for another week.

A big house greeted Sinbad, this week's bill at the Grand Opera House. Eddie Foy, Bessie Bonehill, Will H. Sloan, Ruth White, Mamie Gilroy, Bessie Fairbairn, John J. Raffael, and Charles Seagraves are in the cast. The extravaganza is handsomely placed on the stage, and fully deserves the applause accorded it. Excelsior, Jr., next week, with many new faces, prominent being Theresa Vaughn, Tim Cronin, John Page, Harry Earl, Walter Black, and Bessie Bonehill.

At the White Horse Tavern opened to-night at the Broad Street Theatre for two weeks. Olga Nethersole April 17. Joseph Jefferson 24.

James A. Herne in Griffith Davenport at the Chestnut Street Theatre has attracted the general attention, and has achieved a great success. His two weeks' stay will close April 8. Keilar is the underline April 10. "Way Down East" 17.

Richard Mansfield is in his second week with Cyrano de Bergerac at the Walnut Street Theatre to big business. The Turtle April 17.

The Mask and Wig Club of the University of Pennsylvania, give their eleventh annual production this week at the Chestnut Street Opera House. The new play is Captain Kidd, by S. N. in two acts. The performance is an excellent one of its kind. The Three Dragons next week. A Runaway Girl April 17. Annie Russell 24.

Creston Clarke and Adelaide Prince began their regular season at the Park Theatre this evening for an indefinite stay. A new play, adapted by Mr. Clarke from Pousard's Lion Amoureux and entitled during the French Revolution, and it contains many exciting and powerful situations. A large audience gave it a favorable reception. Belphégor, the bank, next week. In deference to the Actors' Fund Benefit at the Academy of Music on Thursday after-



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noon of this week. Mr. Clarke has changed the usual Thursday matinee to Wednesday.

The Sporting Duchess was presented by the stock company at the Girard Avenue Theatre. The house was packed. W. A. Whiticar, Lansing Rowan, Valerie Bergere, George Barner, Edwin T. Middleton, George R. Edson, Emma Madden, and the large company gave a notable performance. The Three Guardians April 10.

The Forepaugh's Theatre Stock company has a good card in The Two Orphans. Harry Burkhardt has joined the company. A Guilty Mother April 10.

Katie Rooney, supported by Mark Murphy, J. P. Sullivan, George W. Larsen, Maggie Weston, Lillian Chambers, Kitty Kerwin, Enlahe, the dancer, and others, opened to-night at the National Theatre in The Girl from Ireland, a pleasing jumble of wit and music. Next week The Sidewalks of New York. What Happened to Jones April 17.

The Standard Theatre Stock company is giving a good presentation of Oliver Twist, with J. J. Farrell and Emma Bell in the leading roles. The vaudeville include the Adams Pantomime Troupe, the Gramams, and Ayesha. Business continues very good.

The White Heather is at the People's Theatre for week. Isham's Octoroons are canceled.

Dumont's Minstrels at the Eleventh Street Opera House are entertaining good houses nightly. Every week there are new burlesques. Canned Roast Beef and The Spectre's Folly are the latest. Hughey Dougherty's benefit will occur April 6.

Coming attractions at the Academy of Music are Sonnetthal April 18. Rafael Joseffy 19. Gran Opera company in Tristan and Isolde 20. Sousa's Band 21, 22.

Grossman and Strafford, theatrical printers, have purchased the Sunday Transcript from William M. Bunn and Son.

The Auditorium Pier Company of Atlantic City, N. J., have been served with an injunction to prevent the erection of the pier, issued by adjoining property owners. The case will be argued April 11.

A cyclorama of the Battle of Manila will be placed on exhibition here May 1. S. FERNBERGER.

WASHINGTON.

Opening of the Frawley Stock Co.—At Other Theatres—Items of Interest.

(Special to The Mirror.)

WASHINGTON, April 3.

At the New National Theatre to-night N. C. Goodwin and Maxine Elliott commenced their engagement, presenting Nathan Hale to a large audience. The play made an instant success. The stars won unstinted praise. The supporting company was excellent. Joseph Jefferson will follow.

Lillian Russell in La Belle Helene reopened the Lafayette Square after a darkness of two weeks to a large audience. Miss Russell, Thomas Q. Sealbrooke, and Edna Wallace Hopper were prime favorites, and others of a strong support that gained favorable recognition were J. C. Miron, Ferris Hartman, and W. E. Philp.

The Frawley company, at the Columbia, inaugurated its stock season before a crowded house with a masterly presentation of Tribby, which was cast thus: Svengali, John E. Kellard; Taffy, Burr McIntosh; the Laird, T. Daniel Frawley; Little Bulee, Alfred Hickman; Gecko, Geoffrey Stein; Zou Zou, George Trader; Stage Manager, Myron Calmes; Dr. Bagot, Harry Gwynette; Tribby, Mary Van Buren; Madame Vinard, Mathilde Cottrelly; Mrs. Bagot, Mrs. F. M. Bates; Grisettes, Alice Pixley, Corinne Parker, Marie Bringer, and Adora Andrews. Mr. Kellard's Svengali was a strongly sustained characterization, and Mary Van Buren's impersonation of the title-role was charming. Geoffrey Stein's Gecko was a character part of great moment, and the performance throughout was received with strong approval. The Charity Ball next week and the first appearance of Harry Corson Clarke, Solene John, Ada Levick, Georgia Welles, and Frank Mathiere.

El Capitan was presented at the Academy of Music to-night to a large and pleased audience. Edward Eagleton made a capital Don Medigua, and the remaining characters were in the capable hands of Kate Michelson, Lillian Harper, Frederick Knights, Vera Rosa, Edward P. Wilkes, Emma Miller, John Dunsmore, Karl Formes, Harry Carter, and J. Collier Hink.

The three nights and matinee of grand opera by the Maurice Grau company at the Grand March 13-15 promise big results. All the prime favorites will be heard. The operas selected are: Lohengrin, La Traviata, Faust, and Die Walkure.

D. J. Stafford, D.D., will lecture on Macbeth at the Columbia Theatre, April 9, for charity.

Frederick Schafer has been engaged as scenic artist of the Frawley company.

It is said that the proposed comic opera season at the Grand Opera House, which was to have commenced May 1, has been abandoned, and that the season at that theatre will close on that date.

Santaneli, the hypnotist, is occupying Willard Hall for a brief season. JOHN T. WARDE.

ST. LOUIS.

This Week's Bills—Another Theatre a Possibility—News.

(Special to The Mirror.)

ST. LOUIS, April 3.

The Herrmanns, at the Century last night, interested a large audience.

The Bavarian Peasant company opened at the Olympic. They will give a repertoire of plays during the week. Their performance last night was enjoyed by a good house.

By request of the patrons of the Grand Opera House Manager Giffen repeats his wonderful scenic production of An Enemy to the King this week. Yesterday two big audiences saw the performances. The cast was the same as when it was played before, except that Horace Lewis played the part formerly taken by George Dunham, who has left.

Moths was revived at the Imperial yesterday before good audiences. The members sustained themselves excellently in their respective parts.

At Haylin's Theatre yesterday the bill was A Contented Woman, with Belle Archer in the principal role. The company is an unusually clever one.

The Columbia has its usual good list of entertaining vaudeville artists this week, the principal feature being Felix Morris and company in The Vagabond.

The High Rollers are entertaining the patrons of the Standard.

Mattie Earle, who has been playing character parts with the Imperial Stock company, severed her connection with the company last Saturday night because of ill health. Adele Block, who was a member of the comedy company at the Columbia, took her place. She made her first appearance yesterday in Moths.

Richard Burke, treasurer of the Standard, will have a benefit next Wednesday night. That of Treasurer Cave, of the Century, occurs to-night.

Manager Sam Gumpertz, of the Imperial, was in Cincinnati last week looking after the interests of Melville and Stetson, who returned to the vaudeville stage after a three year absence. They are in private life Mrs. Sam Gumpertz and Mrs. J. D. Hopkins.

It is said that the old Masonic Temple has been bought by a non-resident, and may be converted into a theatre.

Treasurer Schaefer, of the Grand, and Treasurer Care, of the Columbia, have benefits to-night.

Lawrence Hanley, of the Imperial Theatre Stock company, filed a petition in bankruptcy in the

United States District Court, showing liabilities of \$2,000, and assets of \$600.

Anita Comfort's latest ballad was played by the Columbia orchestra last week at the request of the patrons. W. C. HOWLAND.

BALTIMORE.

John W. Albaugh, Sr., Returns to the Stage—Bills at Other Theatres.

(Special to The Mirror.)

BALTIMORE, April 3.

Andrew Mack appeared at Ford's Grand Opera House this evening in The Ragged Earl. He is supported by an excellent company that includes George W. Deyo, Edwin Brandt, John C. Fenton, B. T. Ringgold, W. J. Mason, James Vincent, Thomas Jackson, Annie Ward Tiffany, Anna Barclay, and Georgia Florence Oip. A souvenir portrait of Mr. Mack photographed on aluminum was presented to each woman in the audience. Next week, N. C. Goodwin and Maxine Elliott in Nathan Hale.

The Three Dragons was presented at the Academy of Music with a cast embracing Jerome Sykes, Richard F. Carroll, Joseph O'Mara, W. H. Clark, and R. S. Piggott. Marguerite Lemon did not appear, owing to illness, and her understudy sang her role. The opera is bright and tuneful and was well produced. It will be followed by The Turtle.

John W. Albaugh, Sr., appeared as Master Walter in The Hunchback, supported by the full strength of the Lyceum Theatre Stock company. The theatre was crowded with the friends of Mr. Albaugh and they gave him a rousing reception. His portrayal was a strong and forcible one and he was well supported. The bill for next week will be The Silver King.

A Guilty Mother is the attraction at the Holiday Street Theatre. It is presented by a competent company. A Girl from Ireland will follow.

Monroe and Mack appeared at the Auditorium Music Hall in Johnny on the Spot, that kept the audience in continual laughter. El Capitan next week. HAROLD BUTLERIDGE.

CINCINNATI.

De Wolf Hopper at the Grand—The Musketiers—Other Attractions—Notes.

(Special to The Mirror.)

CINCINNATI, April 3.

De Wolf Hopper opened his annual engagement at the Grand to-night in The Charlatan. As is usual when Hopper plays here, he was greeted by an enthusiastic and crowded house. Nella Bergen is the new prima donna, and with her in the company are Edmund Stanley, Alfred Klein, Alice Judson, George W. Barnum, Mark Price, Harry P. Stone, and Adine Bouvier. Underlined is Francis Wilson.

Manager Hunt, of the Pike, is catering to the present craze for swashbuckler plays, and he arranged for a splendid production of The Three Musketeers. Thirty-six people appeared in the cast, which was headed by James Neill as D'Artagnan, Herschel Mayall as Richelieu, and Edythe Chapman as Miladi. The first performance was given Sunday afternoon, and a big audience was in attendance. It was the first appearance of Mr. Neill after his short vacation.

1492 is the attraction at the Walnut. Stuart, as Isabella, made a pronounced hit.

Uncle Josh Spruncy was the magnet at Heuck's yesterday. A large number of actors are employed in its rendition, and an entertainment was given that certainly pleased a large concourse of people.

A. R. Gosling, who has been with the Boston Lyric Opera company, is home again. Mr. Gosling will be engaged at Chester Park when that resort opens.

It has been rumored that Manager John Haylin, of the Grand, has purchased the Grand Opera House in Springfield, Ohio.

Friday afternoon at Heuck's the Holden Comedy company gave a creditable performance of Over the Sea.

Herschel Mayall, of the Neill company, had \$100 stolen from his dressing-room one night last week. At the same time his valet disappeared, and as yet has not been heard from. WILLIAM SAMPHSON.

AMATEUR NOTES.

New York society amateurs have announced their intent to present Trelawny of the Wells, the cast including James Eustis, Worthington Whitehouse, R. M. Appleton, Duncan Cameron, Cambridge Livingstone, James Alexander Stillman, Leonard Jacob, Emily Hoffman, Miss Conway, Isabel Cameron, Celeste Eustis, and Mrs. George Eustis. The date is not yet made public.

Amherst College students are arranging to play The Magistrate, at Worcester, Mass.; Englewood, Montclair, and Lakewood, N. J., and Auburn, Syracuse, and Waterville, N. Y.

Students of Wellesley College played A Russian Honeymoon with considerable success on March 27.

The Amateur Comedy Club will play The Last Word at Carnegie Lyceum, April 6-8, the cast including Theodore V. Boynton, Frederic Edgar Camp, G. Gordon Cleather, John F. Plummer, Jr., James S. Cushman, James Lees Laidlaw, Thomas H. Mack, John T. Conover, Elliott Laidlaw, J. Lincoln Ashler, Lucille Thornton, Constance Tinsley, Pauline Munroe Cary, Mrs. Francis Lansing Pruyn, and Louise Lyman.

The Adelphi Alumnae Association will play Sophocles' Electra at the Germania Club, Brooklyn, April 13 and 14, the players being Mrs. Stirling Birmingham, Helen Atwood, Alice Casamajor, Emily Seaman, Elizabeth Rhodes, Freda M. Brunn, Mary Casamajor, Dorothy Duncan, Carole Athana, Winifred Appleton, Anita A. Cyriot, Bessie Christensen, Ruth Comstock, Grace Demarest, Elsie Eddy, Helen Graf, Edna Lane, Cornelia Lewis, Esther Matson, Clyde McCarroll, Grace Pettit, Alice Pfizer, Amy Romer, Jennie Salisbury.

THAT CLEVER MR. CLARKE.

After spending two weeks in New York Harry Corson Clarke departed yesterday for Washington, where he is to open with the Frawley company, at the Columbia Theatre, on April 10 in *The Charity Ball*. His visit here, though entered in his diary as "fourteen days' rest and recreation," has been far from an idle waste of time. He has visited every theatre in the city, haunted portrait shows and picture exhibitions for the purpose of learning characteristic lines that may be used to advantage in make-up, and has been ordering numberless wigs to replace those destroyed in the Baldwin Hotel fire at San Francisco. Indeed, he has found it necessary to secure all the ingredients of the elixir that will transform his youthful personality into the familiar old men that he portrays so admirably on the stage.

Mr. Clarke will not take part in the performance of *Trilby*, which ushers in the Frawley season at Washington, but will make his initial bow the following week as Judge Knox in *The Charity Ball*.

After his ten weeks' engagement, during which he will play many of his most successful character roles, Mr. Clarke, accompanied by his wife, will go to Europe for a visit of four months. They will spend some time in Paris, where Mr. Clarke is to witness the performance of a new comedy that, if satisfactory, will be adapted into English for him.

In October Mr. Clarke, with his own company, will begin a month's season at Honolulu, where the comedian has made hosts of friends during his previous visits. The company will probably make a long trip through Oceania, and return to the United States for a tour in *What Happened to Jones*. The new play, which has yet to be definitely decided upon, will be first performed during the coming season.

While in New York Mr. Clarke was approached by several prominent managers who desired to secure him for important productions here, but, although the offers were alluring, he concluded that his own plans were quite good enough for Harry Corson Clarke. A group picture showing Mr. Clarke in several of his characters is printed on this page.

FRANK PETERS.

A portrait of Frank Peters as Marc Antony appears upon the first page of this issue of *The Mirror*. Mr. Peters was born in Louisville, Ky. He has played many parts, embracing the range of the drama from tragedy to farce. One of Mr. Peters' first engagements was as leading man with the A. R. Wilber Dramatic company in a repertoire of forty plays. Julia Arthur was then leading lady of this organization. Mr. Peters joined this company at Oshkosh, Wis., on a Sunday and learned that he was to enact during the week seven long parts, of which he knew but one. He persuaded the management to open with the role he knew, and he studied and played the leads in *M'liss*, *The Galley Slave*, *My Partner*, *The Two Orphans*, *The Colleen Bawn*, and *The Ticket-of-Leave Man*.

After this engagement Mr. Peters played leads with Jeffreys Lewis, Lillian Lewis, and Nellie McHenry. He was in the original cast of *Mavourneen* with W. J. Scanlan. Then for three seasons he played heavy parts with Chauncey Olcott. The last two seasons he has supported Louis James, under management of Wagenhals and Kemper, and is now with their star triumvirate, James-Kidder-Warde. He finds himself equally at home in sock, buskin, toga or dress suit, but has an irrepressible desire to appear in Shakespearean and classic drama. The last two seasons have given him opportunity to display his talent in that direction to the approval of press and public.

Mr. Peters possesses a graceful stage presence, a melodious voice of great compass; he has lofty ideals and is devoted to his art. Some day he may enter the stellar field.

A NEW HUNGARIAN OPERA.

On Sunday night at Terrace Garden the successful Hungarian opera, *Kiralyfogas*, was admirably sung by the Magyar Singing Society. The libretto, by Gregory Csiky, is full of life and action, and the score, by Joseph Kouti, while thoroughly sound musically, contains many bright and attractive melodies. The part of Prince Radzivil was well done by Louis Jozsa; the soprano role, Flora, was in the capable hands of Mollie Z. Kortesy, and as Lola, Szerena Klein made a decidedly good impression. The action of the opera takes place in Grenada and Warsaw at the close of the sixteenth century, thus affording an opportunity for picturesque costumes and attractive stage settings.

BESIDE THE BONNIE BRIER BUSH.

Since the production last season of James MacArthur's dramatization of *Beside the Bonnie Brier Bush* the play has been rewritten by Augustus Thomas and will be presented, for the first time in its new form, on April 24. The settings, designed and executed by Joseph Physioc, will be used in the coming tour. Kirke La Shelle and Fred M. Ranken, the managers, have formed an exceptionally strong company. The players already engaged are J. H. Stoddard, Reuben Fax, Allan Davenport, J. R. Pitman, Jr., Augustus Duncan, Francis Gheen, Daisey Lovering, Carrie Lee Stoye, Evangeline Irving, Laura Almonino, Delphine Perrault, and Gertrude Robinson.

A THEATRE COMPANY INCORPORATED.

The Columbia Theatre Stock Company, of Newark, N. J., capitalized at \$30,000, with \$15,000 paid in, filed articles of incorporation in that city March 22. The incorporators are George W. Jacobs, Marcus J. Jacobs, and Leon M. Berkowitz, of Newark, and Max J. Goldwater, of New York. It is stated that the objects of the company are to erect and maintain theatres, and possibly to organize and manage theatrical companies and other enterprises. George W. Jacobs holds two-thirds of the stock.

ANNA HELD IN PAPA'S WIFE.

Anna Held will close her starring engagement in *The French Maid* at the Grand Opera House week of April 17, and will sail for Europe early in May, to remain during the summer. While abroad Miss Held will secure the costumes that she will wear in *Papa's Wife*, in which she will star next season, under the management of F. Ziegfeld, Jr. The play is a musical comedy that was a feature of Judic's repertoire. It has been brought up to date by Harry B. Smith. Miss Held will appear at a Broadway theatre next season.

PROFESSIONAL DOINGS.

Lotta Lynne Linthicum and J. W. Bankson, of Charles Coghlan's company, were married recently.

It is said that Adonis will be revived, with Henry E. Dixey, of the original principals, in the cast, the piece being first presented at the Grand Opera House, Philadelphia, on April 25.

Mr. and Mrs. Joseph Coyne will not go to Australia with Hoyt and McKee's company as has been reported.

Maude Harrison has rented a house in West Forty-eighth Street and will soon give a "house warming."

Bessie Palmer has rejoined McSorley's Twins.

Mabel Knowles is seriously ill with gastric fever at the Palmer House, Chicago.

Luna Cooper is successfully playing the title part in *The Real Widow Brown* (Western).

S. John Block will give a dramatic recital at Berkeley Lyceum this (Tuesday) evening, assisted by Bernard Sinzheimer, violinist.

The *Dagger* and the *Cross*, the new play for Robert B. Mantell next season, has been dramatized by W. A. Treney from the novel by Joseph Hatton. The tour will open about Sept. 4, under management of M. W. Hanley.

Plans have been completed by John E. Henshaw and May Ten Broeck for the erection of an apartment house and theatre in the vicinity of Seventy-second Street and the Boulevard. The capacity of the auditorium will be about five hundred, and the prices will range, it is said, from \$1 to \$5. The building will be completed in the Autumn of 1901.

The Actors' Society of America continues to improve its quarters in Fortieth Street and to increase its membership. The last names entered on the rolls are Charles McIlhenny, Emmet Shackelford, William Warren, W. S.

ing at the Home for entertainments, and funds will be raised by benefits and contributions.

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REFLECTIONS.



The portrait above is an excellent likeness of Mollie G. Spooner. Mrs. Spooner is a character actress who would attract attention in any performance. She possesses a distinct individuality and a magnetism that make her work noticeable, no matter what the surroundings. She has played eccentric characters for years in her husband's company, The Spooners, in territory extending from the Atlantic to the Rockies, and numbers by thousands the friends who admire her womanly qualities as well as her painstaking and admirable acting. She possesses the additional qualification of excellent business ability, and gives her personal attention to many of the executive affairs of the company, of which she is such an active and important member.

Oliver Byron and Mrs. Byron will leave for Long Branch next week, to take up residence in their Summer home until next November.

Edwin Forrest Lodge, No. 2, A. O. F., held its regular meeting on Sunday. Charles J. Klein and Charles Stein were elected to membership, and James Kelly was initiated.

Last week in Boston there was a sale of paintings by Abbott Graves, Louis Aldrich's son-in-law and a distinguished artist. The canvases brought nearly \$6,000.

The engagement of *The Musketeers* at the Broadway Theatre has been extended to April 15.

Blondell and Fennessy's *A Cheerful Idiot* will not close until June, playing through the Northwest. They are now in their thirty-first successful week. Their new Cyrano travesty was played for copyright purposes on Saturday at Dubuque, Ia. The Deacons have joined the company. Edward and Libbie Blondell have purchased from Manager James Fennessy, of the People's Theatre, Cincinnati, a 20-acre tract of land at Lake View, Ky., where they will build a Summer home.

Charles H. Hoyt was able to return to his office last week.

The salaries of Ernest Van Dyck and Andreas Dippel, of the Grau Opera company, were attached last week upon complaint of Ludwig Grunfeld, of Vienna, who claimed commissions for securing their present engagements. Maurice Grau says that he made a contract with Grunfeld, but that the latter has not fulfilled his part of it.

Litigation about the late John Stetson's estate has loomed up again, this time in Kansas City, Mo., where representatives of all sides are said to be hunting evidence, each registered under an assumed name and each watched by sundry detectives.

George C. Lea has retired from the management of the Casino Theatre, Matteawan, N. Y., and O. S. Hathaway is now sole manager.

Frederick Hartley left the cast of *The Musketeers* on Saturday night, S. Miller Kent succeeding to his part.

Adele Clarke will join *What Happened to Jones* (No. 1) in Buffalo, N. Y., April 10, to play *Alvina Starlight* for the rest of the season, Mrs. Eberle going to Europe.

John P. Slocum has assumed the business management of *The Three Dragoons*.

George W. June has received a letter from H. F. Seymour, formerly with In Gay Paree and other attractions, which goes to show that Mr. Seymour, long since reported to have died in the Klondike, is now in Manila, where he is in charge of the *American*, the first American newspaper published in the Philippines.

Gerald Griffin will sail for Bermuda on Thursday, to be gone until the middle of May, when he will return to fill vaudeville engagements.

Two plays, *The Two Gregories* and *The Kiss in the Dark*, and specialties by Charles C. Seymour, Alice H. Fine, and Harry Quail, will be given at Sailors' Snug Harbor Hall, Staten Island, to-morrow (Wednesday) evening, under direction of Alfred Fisher. Mr. Fisher, M. S. Duncan, Winson Watson, Thomas Crosby, Louise Bates, Irwin Mehring, Nellie Ide, Katie Fisher, and Miss Belden will appear in the plays.

Manager Willis E. Boyen writes that next season a revival of *The Corner Grocery* will be presented, with Dan Sully as Daddy Nolan, opening Sept. 11. The tour will extend to San Francisco. This season of forty-one weeks will close May 15.

Charles P. Gilmore, of Wallace and Gilmore, is spending a few days in town.

A slight fire occurred in the home of Louis Wesley, in Elmhurst, L. I., on Thursday morning last. The damage was trifling.

The passenger department of the Northern Pacific Railway has issued a theatrical directory of the towns on its line. The directory is most comprehensive and valuable, giving, in a small space, full particulars regarding the towns and their theatres and hotels.

The Easter number of the *St. Louis Mirror* is one of the best ever put forth by that bright and well edited paper. The cover, in gold and colors, is exceedingly handsome.

Lily Post has been placed in a private asylum in San Francisco. She is said to be violently insane, but skillful care, it is believed, may restore her reason.



HARRY CARSON CLARKE.

St. Clair, Charles De Land, J. H. Hazleton, Hattie E. Schell, Eva Westcott, Ralph Stuart, Gustave Wallace, Thomas M. Hunter, Leslie Fancourt, Ione Matthews, Fred G. Hearn, Cecil Owen, Katherine Rober, Gilbert Gardner, Herbert Fortier, Hope Booth, Isabelle Evesson, Edward Powers, Verne Castro, and Amelia Gardner.

It is now reported that Kyrle Bellew will not come to America with Sir Henry Irving.

One of the forty-eight women graduates from the class in law of the New York University last week was Etelka Wardell.

Claire Vivian Ketterer has resigned from Selby's Players and will rest for the remainder of this season.

The first public rehearsal of the National Dramatic Conservatory will occur on Friday afternoon at the Fifth Avenue Theatre. Three plays will be presented.

The Easter number of the *Buffalo Courier* is a very handsome publication. Its page of theatrical pictures is particularly creditable. The dramatic page of the *Courier* is always interesting, and reflects credit upon Joseph F. Hall, editor of the Sunday edition, and E. E. Stanbro, the dramatic editor.

Gertrude Dion Magill, late of the Hopkins Stock company, Chicago, and Oliver Byron's company, has been especially engaged to appear in the production of *Hands Across the Sea* at the Third Avenue Theatre.

Harry Luckstone will join the Castle Square Opera company next week, opening in *Carmen*. He will appear with the Chicago company during the Summer.

Alice Campbell sang the lead in *The Bride Elect* in her home city, Worcester, Mass., on March 17, and received many floral tokens.

The Ewing-Taylor combination will tour the South and West next season, headed by Gertrude Ewing and Albert Taylor, with Harry Ehrlich as business representative.

The usual Shakespeare birthday celebration at the Forrest Home will be omitted this year, the anniversary occurring on a Sunday. It is hoped by next year to have a permanent build-

ing at the Home for entertainments, and funds will be raised by benefits and contributions.

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A NEW OPERA HOUSE?

It is reported that a syndicate is forming for the purpose of building a new opera house in Brooklyn. Over \$300,000, it is said, has already been subscribed for the project. The new house will be on the plan of Carnegie Music Hall, in this city, except that its stage will be large enough to accommodate grand opera scenery. Maurice Grau is reported to be one of the projectors, and the plan is to have grand opera on the off nights of the New York season.

ANOTHER NEW THEATRE?

It is said that a new theatre for Daniel Frohman will be erected on the corner of Broadway and Forty-sixth Street, Long Acre Square, and that the Lyceum Theatre will be abandoned by the present management.

AT THE P. W. L.

The Professional Woman's League held its literary meeting yesterday, and listened to an interesting talk on the Philippines by Margherita Arlina Hamm.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Telephone number, 691 38th Street.
Registered cable address, "Drammirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Scott's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. in Paris, at the Grand Hotel Kiosque, and at Brentano's, 17 Avenue de l'Opera. The trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - APRIL 8, 1899.

Largest Dramatic Circulation in the World.

SHAKESPEARE IN FRANCE.

EDOUARD RÔD, the French scholar who is lecturing in this country on literary subjects, spoke at the Adelphi Academy, Brooklyn, the other day on "Shakespeare in France." The speaker very considerably placed SHAKESPEARE at the head of "romantic" drama, and contrasted him with RACINE, whom he placed at the head of the classic school. He noted the fact that the attempt of VOLTAIRE to belittle SHAKESPEARE, whom VOLTAIRE called a barbarian, had been futile to destroy SHAKESPEARE's influence upon the French schools, an influence all the more remarkable when the insularity and self-satisfaction of the French in all art matters is considered. M. RÔD, admitted that SHAKESPEARE is and always has been "very difficult" for the French, but said that he is more and more studied, understood and appreciated by the present generation of scholars and readers. "The English master's ideas and manner were so foreign to the Gallic mind that there has always been need of an interpreter," he explained. "But SHAKESPEARE is now one of the masters in France, as he is in England and America."

The phrase "one of the masters in France" illustrates the imperfection of M. RÔD's conception of SHAKESPEARE, as it also illustrates the French idea that there can be nothing superior to that born in France. Yet this admission involving a companionship in mastership is more than could be expected from a French viewpoint of anything in the world at large outside of France. M. RÔD did not explain why SHAKESPEARE is very difficult for Frenchmen beyond giving an example of intolerance of the very things that have made SHAKESPEARE the greatest poet and dramatist of all time. That example related to Othello, in which play the lecturer thought SHAKESPEARE "should have disposed of DESDEMONA more artistically," and that "Iago's character should have been tempered to 'ears polite' in France, where anything may be excused save only the artistically harsh and savage." The lecturer remarked that Othello in its French form "is robbed of its horrors by the rescue of DESDEMONA through French ingenuity," and it was hardly necessary for him to add, as he did, that "she lives happily ever after."

This utterly absurd and really vandalic treatment of the greatest tragedy of its specific idea ever written is in line with VOLTAIRE's characterization of SHAKESPEARE as a barbarian. But, as M. RÔD declares, even VOLTAIRE's opposition to SHAKESPEARE was powerless to destroy SHAKESPEARE's influence in France—an influence weak, it is true, as compared with his influence on all other peoples with a language and a literature.

Going back a moment to the really amusing "sterilizing" of SHAKESPEARE to make him acceptable to "ears polite in France," and the changing of the inevitable denouement of Othello into burlesque, it may be said that there are many things in French drama—particularly in the lighter forms

of French drama—that may be artistic from a French point of view, but they are to normal people worse even than the "artistically harsh and savage" in SHAKESPEARE; and they require something quite as cleansing as a disinfectant before they can be excused by the "ears polite" of the Anglo-Saxon. Art, in some phase, may be applied to almost any object. But the unworthy object degrades art.

The reasons why SHAKESPEARE, even at this day, is practically an unknown quantity and an unappreciated force in France are not disclosed by M. RÔD, perhaps because he does not realize them. In the first place, the French language is incapable of the bolder and higher flights of tragedy as SHAKESPEARE created it. That language has poetical restrictions, and it perpetuates in verse all the grammatical rigidity of prose. The measures of blank or iambic verse, of which SHAKESPEARE was the most dramatic master, are impossible of the French. As a result, SHAKESPEARE cannot be rendered into that speech. That is one reason for SHAKESPEARE's strangeness in France, in spite of labor with him.

Moreover, the essential differences between SHAKESPEARE's method and manner and the methods and manners of the greatest of French tragedy writers, with which French scholarship and criticism are familiar and in sympathy, make it impossible for an appreciation of SHAKESPEARE in France, where the habits of writers but reflect the habits of an egotistic and an insulated people. The French writers of tragedy—notably VOLTAIRE, CORNEILLE and RACINE—for the most part followed ancient models and adhered to the formality and artificiality of their own environment, while SHAKESPEARE was a creator. Even when VOLTAIRE attempted, in Semiramis, to depart from the traditions, in imitation of the invocation of the supernatural by SHAKESPEARE, whom he could not appreciate, he failed ridiculously. In tragedy, the French have been self-conscious, ceremonious, formal, and artificially dignified where SHAKESPEARE was self-forgetful, simple, yet powerful and effective. Tragical speeches in the French seem to reflect their writer, while the speeches of tragedy in SHAKESPEARE are natural to the personage. As SCHLEGEL has said, "Rhetoric—and rhetoric in court dress—prevails but too much in French tragedy." In SHAKESPEARE, on the other hand, there are natural nobility, simplicity and artlessness. The ceremonious unnaturalness and artificiality of the French in this style of composition—so sharply contrasting with SHAKESPEARE's impulsiveness and truth-led SCHILLER to compare the heroes of French tragedy to the kings in old engravings, who are seen in bed crowned, sceptred and fully robed. France never has known or appreciated SHAKESPEARE, and, unhappily for France, it never will know or appreciate him.

A STRANGE PROJECT.

ACCORDING to a letter from Berlin the actresses of that city will soon form an association, with branches throughout Germany, to consider the question of supplying stage costumes exacted by managers "without ruining themselves financially and morally."

It is said that often the cost of costumes required in Germany eats up the salaries of actresses, and the association proposes to appeal to women in society to help its members by contributions of court, ball and other dresses that otherwise would be cast aside. If society women are not willing to give these costumes, it is said, they are to be asked to sell them to actresses at low prices, and a precedent is noted in the action of a former queen, who not only gave her discarded robes to actresses, but also influenced the women of her court to follow her example.

This matter, if it be true, is hardly creditable to a country in which the theatre is as prominent and potent as it is in Germany. It is well enough to organize among the abler of the profession of the stage assistance for those less able to meet professional requirements, but such a bid for public charity as this does not comport with the dignity of an art the laborers in which are worthy and deserving of living salaries.

If such a scheme as that outlined above should carry, it would afford strange diversion to German women of society who might assist in clothing actresses. In other countries—notably France, England, and America—the stage sets the feminine fashions. In Germany if fashionable women should contribute their cast-off gowns to actresses, the chief element of curiosity in theatregoing left for them would relate to the second-hand appearance of their clothing, with comparisons as to its effectiveness on the stage and its effectiveness as they remembered it in the mirror.

PERSONAL.



HARGRAVES-LYON.—Above is Marie Hargraves-Lyon as Matilda Toots in A Midnight Trust, a role that she originated in New York city in February, 1898. As Marie Hargraves she made her first appearance professionally in 1895 with Camille D'Arville. She afterward was the original Kittie Bell in Under Sealed Orders. Her last appearance was as Nell Tutewiler in Joseph Arthur's Blue Jeans, March, 1898, and she was very successful in the part. Following her marriage last Spring she retired from the stage and has devoted her time to the study of character. She now has an original repertoire of such studies. Mrs. Hargraves-Lyon will shortly reappear publicly in a number of sketches written by her husband, E. Lyon. A Trump Card will be the first in which she will be seen.

ANGLIN.—Margaret Anglin was indisposed last Wednesday, when Nora O'Brien played excellently her part in The Musketeers at the Broadway Theatre.

HITCHCOCK.—Raymond Hitchcock, of the Castle Square Opera company, scored a hit as Ko Ko in The Mikado last week at the American Theatre. His make-up and acting were alike humorous and artistic.

SONNENTHAL.—Herr Sonnenthal is due to arrive this (Tuesday) morning from Europe, and is announced to open at the Irving Place on Thursday in Nathan der Weise.

REHAN.—Ada Rehan rested last week at her Montauk Point country seat. Marcia Van Dresser played her part in The Great Ruby at Daly's Theatre, while Mabel Roebuck appeared in Miss Van Dresser's stead as the Countess.

CONQUEST.—Ida Conquest will sail for London on May 3, to appear at the Duke of York's Theatre there, Annie Irish succeeding her in Because She Loved Him So at the Madison Square.

JEFFERSON.—Joseph Jefferson's Spring tour began yesterday (Monday) at Jacksonville, Fla.

ROMA.—Roma originates the title-role in The American Heiress, a new musical play, scheduled for production at Birmingham, Eng., this week.

USNER.—Dorothy Usner will go to London to originate the "touchingly clever" maid in Why Smith Left Home.

PETITE.—During the recent illness of Minnie Asheley, of The Geisha company, the part of Mollie Seamore was very successfully played by Claudia Petite.

MOORE.—Maggie Moore, now in New Zealand, is on her way to the United States. After visiting Hawaii she will come to San Francisco to arrange for a tour of this country.

ELDRIDGE.—"Aunt Louisa" Eldridge was among the first of the volunteers for the Actors' Fund benefit to be given in Philadelphia on April 6. Her interest in charitable works never fails, nor is she less enthusiastic in her patriotism. At the coming benefit she will satisfy both of her predilections by giving a patriotic monologue to aid the great charity of the profession.

LACKAYE.—Wilton Lackaye's tour in Charles O'Malley will open in Chicago on April 23.

CHAMBERS.—Haddon Chambers is to write a new play for George Alexander.

BUCKLEY.—May Buckley, of On and Off, is seriously ill with pneumonia at St. Louis. Her role is being played by May Gallyer.

FERNALD.—Chester Bailey Fernald has written a new Japanese play, which will be produced by Forbes Robertson.

NETHERSOLE.—Olga Nethersole will present Pinero's The Prodigate for the first time here at the Harlem Opera House next week. Miss Nethersole, by the way, was billed at a Bowery concert hall last week.

RUSSELL.—Lillian Russell will leave La Belle Helene at the end of this week, as she does not care to play one-night stands.

BLAUVELT.—Lillian Blauvelt's recent appearance in concert at Vienna is said to have been a triumph. The audience became wildly enthusiastic and Miss Blauvelt was recalled six times.

BOOKS REVIEWED.

"HIS OWN IMAGE," a novel by Alan Dale. G. W. Dillingham Company, New York.
Alan Dale, dramatic critic of the New York Journal, has chosen to appear again as a novelist. For several years he has refrained from literary labor of this sort, but the new outpouring, "His Own Image," is in a way to retrieve whatever loss may have accrued by the lapse. This is a very extraordinary book, and, while its bitter, unsparring exploitation of a comprehensive idiot, inferentially introduced as typical of actors in general, may excite wondering belief in the densely ignorant, it will provide much harmless amusement for persons somewhat acquainted with true inwardness. The central personage of the novel is an actor and an "ego-maniac," "ego-mania" being something heavily featured, it appears, in Max Nordau's uncanny book, "Degeneration," which sought to prove that every one not distinctly commonplace is, of necessity, warped mentally.

The actor aforesaid is Reginald Rellerick, of London, and he is jealous of his leading lady, Felicia Halstead, who has scored in a very bad play at Reginald's theatre. It looks as if Felicia's fame might soon put Reginald in the shade, so he decides to marry her as a means to her suppression, being assured already of her love. She is a charming girl, he is a howling cad, and so soon as the betrothal is announced he begins to dislike her ever so much. Then he goes to Madame Tussaud's wax works show and finds a figure representing one Dejazet, a dreadful Parisian murderer, who was his double. He meets, too, a French woman of small propriety, who had loved this same Dejazet. According to this woman's story, Dejazet was an artist, who had murdered his young wife because she had painted some pictures which were proclaimed as good as his own. Reginald is fascinated by the wax dummy, the French woman and the story, and his alleged mind goes utterly off. On his wedding night, pursuing Dejazet's example, he attempts to strangle Felicia, but is prevented by his secretary, who suspected slaughter. Then a blood vessel bursts in Reginald's head and he falls dead.

This dank, dismal morbidity is revealed in a flashy style, as rough on literature as it is on the actor. Utmost pains have been taken to make Reginald a thoroughly contemptible apotheosis of egotism, vanity, conceit and all associate evils. The publishers' announcement says: "Mr. Dale insists that no particular actor is held up for analysis in this novel. His type, he says, is a general one." And that is where the reader who has looked around must laugh. A proposition of this sort is as absurd as it is unjust, but the trouble is that it may be accepted by those credulous persons of sylvan simplicity who put faith in certain weekly papers' pictures of Tenderloin scenes, the metropolis by night and all that sort of rot. "Ego-mania," admitting the expression, is as common among literary men, artists, lawyers, temperance orators, plumbers, undertakers, floor walkers, messenger boys, military men, trolley car conductors, jockeys, seafaring persons, reporters, college girls and the rest as among actors. Yet the people of the stage have been marks since time immemorial, and so, probably, it must go on.

A funny thing about Reginald is that in the first chapter he presented a new play at his theatre, but he never went near the playhouse again through the whole book. He was indeed a fearsome actor-manager who could walk out of his theatre after a new production and circulate about town for a whole book's length without ever dropping in to see how things were going. It would be nice to know his business manager, who must have been a most able, discreet and trusted person, and one can only deplore deeply the omission of an introduction to this redoubtable employee.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

HATTIE S.: Alice Nielsen's next opera has not yet been named.

WILLIAM GAGE, Philadelphia: Lottie Williams may be addressed in care of THE MIRROR.

GEORGE W. DONALD, Erie, Pa.: Gentry Brothers may be addressed in care of THE MIRROR.

C. R. R., Denver: Edmund Collier, who may be addressed in care of THE MIRROR, might furnish the desired information.

VIVIAN FLETCHER, Freeport, Ill.: Louis Nathaniel wrote Mondars. The play, we believe, is not published.

LEE S., Kennett, Mo.: The original Billy Ker-sands is with Richards and Pringle's, Rusco and Holland's Minstrels.

X. X. Z.: The plays mentioned, we believe, are not published. No doubt your prospective manager could furnish manuscript parts.

W. W. D., South Bend, Ind.: Your questions are too personal. Read the rule that governs this department at its head.

H. A. BURNS: The terms vary upward from 50 per cent. The manager of the company furnishes the paper.

L. CHAMPION, New York: Robert B. Mantell may be addressed in care of THE MIRROR. He is not announced to play in New York this season.

V. S., Butte, Mont.: A good ventriloquist can command a salary of \$150 a week, but it usually takes a long time to establish a reputation in this line.

A. D. MOORE, Concord, N. H.: Adelaide Ristori, during her fourth American tour, in 1884-85, played in English with an English-speaking company.

D. S. E., Chicago: Victor Mapes is at present dramatic critic for the New York World. We understand that the Chicago Tribune has no regular dramatic critic.

BILLY GRAY, Philadelphia: Broadhurst Brothers, 1358 Broadway, New York, manage Why Smith Left Home.

W. N., Newark, N. J.: 1. One has no right to dramatize a novel without the author's consent. 2. The "introduction of original dialogue" and changing of title would not alter the case.

THE MASQUE: The present whereabouts of the dancer mentioned are unknown to us, but a letter addressed in care of THE MIRROR would be advertised and would probably reach her.

READER, Bridgeport, Conn.: No, the character of Roderigo is not the leading juvenile part in Othello. Roderigo may be called the light comedy part—he is a fop—and Cassio is the leading juvenile.

F. M. C., Cedar Rapids, Iowa: Under the Red Robe was originally produced at the Haymarket Theatre, London, Oct. 17, 1894, with the following cast: Gil de Berast, Herbert Waring; Richelieu, Sydney Valentine; Henri de Cocheforet, Hamilton Revelle; Marquis de Pombal, J. L. Mackay; De Fargis, Albert Mayer; Captain Laroche, Cyril Maude; Lieutenant, Bernard Gould; Sir Thomas Brunt, Dawson Milward; Clon, E. Holman Clark; Louis, Clarence Blakiston; Sergeant, Rupert Lister; Malpas, Cecil Hope; Renee de Cocheforet, Winifred Emery; Madame de Cocheforet, Eva Moore; Madame Zaton, Fanny Coleman; Suzette, Miss Halkett; Waitress, Annie Saker.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from March 2 to 9, 1899.

A LOCK OF HAIR. By George A. Lemming.

LUCIE. By Charles W. A. Davis.

THE FAIR EQUESTRIENNE. By Haslingden Russell.

THE FALL OF MAN. By L. M. Wooley.

A GOLDEN WEDDING. By Eden Philpotts and Charles Groves.

THE LANCASHIRE SAILOR. By Brandon Thomas.

THE PHYSICIAN. By Henry Arthur Jones.

THE USHER.



The ignorance of some of our dramatic writers is always shown amusingly when plays adapted or translated from foreign languages are in question.

How often are we told that this or that change or modification has been made in cases where the original play is not printed and the manuscript is not available for comparison by the critic! And sometimes with equal unreliability similar misstatements are gravely published concerning old plays that can be referred to without difficulty.

Several sapient reviewers, in dwelling upon the recent revival of Frou-Frou at the Fifth Avenue, pointed out as an incongruous interpolation in the new translation used the Baroness' suggestion that Gilberte should put on knickerbockers and ride a bicycle in the Bois.

These cocksure wise men, had they taken the trouble to consult Meilhac and Halevy's text, would have found that the Baroness says: "Habillez-vous en homme et allez faire un tour au bois sur un vélocipède." The translator's change from the forerunner of the safety to the contemporary mode of locomotion would seem to be in line with up-to-dateness in what is regarded as a modern work, while he made no "interpolation" in the sense meant by the quidnuncs.

Again, in speaking of the current English version of Divorçons, a critic showed the same sort of ignorance the other day when he referred to the farcical use of a procession of waiters in the last act as a perversion of Sardou's comedy.

Every one familiar with the French play knows that the version referred to contains not one line and not one piece of "business" that is absent from the original work.

But of such is the kingdom of metropolitan criticism in these days, when employees of managers occupy posts on the press; when other writers are openly subsidized, and when—with the exception of three or four papers of real character and worth—our daily journals are dominated by the counting-room and its sordid interests.

A correspondent in the South writes: "In 1894 I saw Little Christopher at the Garden Theatre, in New York. One of the specialties was furnished by the Melville Sisters under the title 'Two Little Jays from Injanny.' Both did the act now performed by Rose Melville, whose character portrait appeared in the last issue of THE MIRROR."

The writer goes on to say that he thinks it strange that it has taken the astute New York critics five years to find out that the act is funny.

My correspondent is mistaken. It isn't strange in the least.

Stars who place themselves at the mercy of a combine need not be surprised if their contracts are summarily canceled or their professional plans interfered with outrageously.

The only way an attraction can assure its own safety lies in preserving its own independence and self-respect.

The man in any field who intrusts his business interests to unscrupulous competitors is an ass.

On Monday afternoon there will be a benefit performance for the Actors' Fund at the Academy of Music, in Philadelphia, under the auspices of W. J. Gilmore.

Besides a number of features from the Philadelphia theatres more than twenty volunteers will go over from this city to participate. The programme arranged is long, strong and diversified.

Preparations are afoot for a mammoth vaudeville entertainment for the Fund in New York before the close of the season. Tony Pastor is chairman of the committee in charge.

Speaking of benefits, a searcher in local dramatic annals has found a very early instance of actors' generosity in helping the cause of charity.

On July 26, 1773, at the John Street Theatre in this city, a performance was given "as a support to the hospital about to be erected." The bill consisted of the tragedy George Barnwell and the farce The Padlock.

The announcement contained the following note: "It is hoped that all who are charitably disposed or wish well to so laudable and useful an undertaking will countenance this play with their presence or otherwise contribute their mite toward so good a work. It is hoped by the friends of the hospital that the moral

of the play to be acted will have some influence with those who are otherwise no friends of the theatre."

The money raised by Hallam's company on this occasion was the first contributed toward the founding of the present New York Hospital.

Gustave Salvini, son of the famous Tomaso and brother of the late Alexander, has been making a success in Italy lately in Shakespearean roles. A personal letter describes his hits in Hamlet, The Taming of the Shrew, and episodes from the plays of Sophocles, both in Florence and Milan.

Salvini the elder writes to a friend in New York: "I hope to have Gustave with me soon. We shall give a performance together for the benefit of our society, Di Previdenza flagli Artisti Drammatici [the Italian Actors' Fund]. My son hopes to visit America with his own company, and I wish that he may have as generous a reception as was accorded to me."

Young Salvini will play in Italian if he should come over, but not with a polyglot support.

Franklin H. Sargent, President of the American Academy of the Dramatic Arts, writes as follows: "I have been very much—more than I can tell you—gratified by the editorials about schools in the last two numbers of THE MIRROR. The thinking minds outside of the profession seem to be readier

A RISING ROMANTIC ACTOR.

Edmund Breese, whose capital portrayal of the character of Rochefort in The Musketeers was highly praised by the New York press, is a young actor whose personality and training fit him well for the robust romantic roles that are every day growing in popularity with the theatregoing public.

Although born in Brooklyn, Mr. Breese had his first theatrical experience in the West. He made his professional debut in 1892 as the leading man of a repertoire company, and during the three seasons following played a wide range of parts in the standard drama. In January, 1896, he was engaged by Madame Rhea to play heavies, but within a short time was assigned to leading business. He remained in Madame Rhea's company through the season of 1896-97, playing Napoleon in the production of Josephine, Lord Lester in Mary Stuart, Sartorys in Frou-Frou, Benedict in Much Ado About Nothing, and Chrysoth in Pygmalion and Galatea. His most notable success was made in the exacting role of Shylock, to which portrayal he brought a force and dignity rarely to be found in the work of so young a player.

Last season Mr. Breese became a member of James O'Neill's company, playing Albert in Monte Cristo, and leading juvenile parts. He remained with the organization through this season, appearing as Norther in Monte Cristo, Appius in Virginian, and Grolauval in When Greek Meets Greek.

Mr. Breese had planned to star in the last-named play next season, but owing to his success in The Musketeers the Liebler Company induced him to forego his proposed tour and instead to originate an important part in Zangwill's forthcoming drama, The Children of the Ghetto. His starring venture is merely postponed, however, and it is probable that

GOSSIP OF THE TOWN.



When George H. Broadhurst produced The Speculator at the Fifth Avenue Theatre with Thomas Q. Seabrooke as the star, distinct praise was given the work of Fred W. Peters, whose features are reproduced above. Mr. Peters played a Frenchman with delicate touch and excellent discretion. Consequently when Mr. Broadhurst was casting his new farce, Why Smith Left Home, he selected Mr. Peters to play the role of a *petit général* with flirtatious tendencies and a mammoth dictatorial wife. Mr. Peters originated this character and has won for himself excellent commendation for its portrayal. In all the large cities visited this season he has received unstinted praise. In Philadelphia the critics of the Times said: "Mr. Peters as the French general gave a character impersonation which was an artistic triumph." And when the company went to San Francisco the Bulletin, of that city, said: "Fred W. Peters makes a success of the French general. Stage Frenchmen are usually stiff, artificial kinds of marionettes, but Mr. Peters is quite the real thing." Mr. Peters comes of old theatrical stock and his mother is Mrs. Charles Peters. Why Smith Left Home will sail for London on April 15, and Mr. Peters goes to originate the role of General Billeddoux across the water, returning to play it at the Madison Square Theatre Sept. 4.

Ellena Maris has resigned from His Better Half.

Owen Davis, author and manager of Through the Breakers, was presented on March 27, at Milwaukee, with a handsomely engraved gold watch from the company. The testimonial was handed to Mr. Davis by J. Hay Cossar, who reminded the author that the occasion was the hundredth performance of his successful play. Through the Breakers is having a most profitable season and will not close until May.

The managers of Summer stock companies are now actively engaged in organizing their forces, and it is well for the actor who desires work to let his whereabouts be known to them by a professional card in THE MIRROR. Address Room 1, MIRROR.

David Henderson's new extravaganza, that will be produced at the Herald Square Theatre, following the engagement of the McLean, Tyler-Hanford company, will be called An Arabian Girl. Mr. Henderson has been in town for several weeks arranging the details of the production, which will be a most elaborate one.

Susie Drake has been transferred from In Gay Paree to The Belle of New York.

Fred Williams, for many seasons manager of the late Mora, has assumed the business management of Barney Ferguson in McCarthy's Mishaps, and will take the company to California this Summer.

Edmund L. Breese's performance as Rochefort in The Musketeers at the Broadway Theatre, has attracted attention.

George E. Murphy has issued a neat souvenir booklet to celebrate his eight hundredth performance of the Hon. Bertie Broomhead in When London Sleeps.

A very charming story, "And Then Came Spring," by Garrett Van Arkel, is published by E. R. Herrick and Company, New York. It is a quiet, pretty study of a bachelor in his thirties who has loved and remained a bachelor.

Manager Joe Simons, of Money to Burn, and Roberts Brothers, proprietors of the Wells House, Boone, Iowa, arranged unique souvenirs in the way of bon-bons containing pennies to celebrate the recent Boone engagement of Money to Burn.

Julia Marlowe has been nominated by the National Council of Women of the United States to represent that body at the International Council, to convene in London in June. Miss Marlowe will talk about the women of the stage.

Augustus Schlike, of The French Maid, introduced a new dancing specialty recently which was a pronounced hit, in Chicago, where Mrs. Maud Schlike successfully played the role of Dolly at an hour's notice.

The tour of the James-Kidder-Warde combination has again been extended, the date now set for closing being June 1.

Nevada Heffron, formerly leading woman of the Henderson Stock company, is appearing in a like capacity with A Midnight Bell.

A player seeking an engagement can visit not more than ten agencies and managers each day—and it is a dreary occupation at best. On the other hand, a professional card in THE MIRROR visits every theatrical office in the land, and while the player dines and sleeps it works in his interests untiringly. For terms apply at Room 1, MIRROR.

John A. Stevens will go to England in May to arrange for a copyright production there of his new play, Nobody, in which he is to appear in this country next season.

Laura Burt has retired from A Dangerous Maid.



EDMUND BREESE.

to uphold the dramatic school idea than many inside the dramatic ranks. What is needed, therefore, very much, is for THE MIRROR to make clear to the great body of the dramatic profession which it reaches the justice and propriety of the aims and processes of this educational work. I am very much indebted to you in behalf of the genuine idea of dramatic training."

A new club has been formed in New York recently. It is called the Gallery Club, and as its name implies the members patronize the top tier of the theatres.

The membership is composed of young folk of both sexes who, with a chaperon, find it economical and congenial to engage seats in the front rows aloft and witness all the good plays in town.

The idea is capital, and although the Club has been in existence but a short time its members have found the scheme thoroughly enjoyable.

EXPERIENCE OF THE KEELEYS.

The death in England of Mrs. Keeley, the veteran actress, has given new currency to many anecdotes of that noted woman's career. In a long article on her life in the London Telegraph, the following appeared:

In 1836 the Keeleys crossed the Atlantic at the instance of an impresario named Price. Of this event Mrs. Keeley said: "In those days, of course, nothing was known of English actors across the Atlantic. The American people didn't want us, and I don't suppose, indeed, that they had ever heard of us. I remember Mr. Keeley saying to Price, 'Mr. and Mrs. Keeley are nobody over there. What's the good of our going?' Price replied, 'You go over, and you'll see.' Well, we went. On the first two nights of our appearance in America the house was very poor. It was on the morning of the third day that Mr. Keeley said to the manager, 'Excuse me, but I go back home by the first available boat.' The manager drawled in reply, 'Well, perhaps you're right; but I'd wait over Thursday if I were you.' On the Thursday morning he came to us and said, 'Well, now, suppose we go and see how the box plan looks.' We went, and it was absolutely full. We had made a hit, and the pieces went enormously. We stayed in America twelve months."

after his contract with the Liebler Company expires Mr. Breese will go on tour at the head of an organization of his own.

RUDOLPH ARONSON'S CUBAN CAMPAIGN.

Rudolph Aronson returned last Tuesday after a flying trip to Havana, where he secured options on two theatres and on three building plots. Mr. Aronson means to ascertain whether a roof-garden may be built upon either theatre mentioned, and then to lease whichever seems best adapted to the purposes of such a garden. For the theatres he proposes to send a company from New York to present grand and comic opera in Italian and French, providing a chorus of sixty, along with special scenery, costumes and accessories. A roof-garden, Mr. Aronson believes, should prove a most welcome innovation in Havana, where the climate would make it possible to keep such an institution open from April until November.

THE CHARLES O'MALLEY COMPANY.

Theodore Burt Sayre's dramatization of Charles Lever's famous novel, "Charles O'Malley, the Irish Dragoon," which was produced by Wilton Lackaye in Washington with striking success, will go on tour April 17 and play an engagement at the Grand Opera House, Chicago, beginning April 24. The company engaged by Kirke La Shelle to support Mr. Lackaye, who will star in the title role, consists of Joseph Kilgour, Joseph Whitney, Joseph Keefe, Edwin Brewster, Palmer Collins, Claude Gillingwater, Arthur Maitland, Matthew Ballard, Agnes Rose Lane, Olive May, and Alice Evans.

SLOCUM TO MANAGE DE ANGELIS.

John P. Slocum, formerly manager of Richard Mansfield and for the past two years manager of the Broadway Theatre Opera company, will direct next season the tour of Jefferson De Angelis. Mr. De Angelis will open his season with The Jolly Musketeer and later will present a new opera.

PASSED THE ASSEMBLY.

The West bill, providing for safe means of ingress and egress in public halls and opera houses in case of panic or fire, has been passed by the Assembly at Albany.

maids, John Armstrong and Annie Wood were admirable as the managers of a small hotel, Harrison Armstrong made a formidable provincial English mayor with a loyal American accent, and Frank Lea Short, Byron Douglas, David McCartney, Morgan Coman, and Harry Lewis got away creditably in roles of lesser importance, and correspondingly lesser malevolence.

There were two very presentable scenes, and the stage was managed fairly well.

Herald Square—Othello.

Duke of Venice . . . John Milton
Brabantio . . . John A. Elmer
Gratiano . . . Harvey A. Cassidy
Lodovico . . . George Morton
Othello . . . R. D. MacLean
Cassio . . . Richard Buhler
Iago . . . Charles B. Hanford
Roderigo . . . Augustus MacLean
Montano . . . Harry Sullivan
Paulo . . . Charles Garth
Julio . . . M. C. Stone
Captain of the Guard . . . W. H. DeWitt
Messenger . . . J. Arthur Young
Desdemona . . . Odette Tyler
Emelia . . . Mary Timmermann

If Shakespearean tragedy is to remain a home on Broadway it must be brilliantly interpreted. Mediocrity, however conscientious and painstaking, will never be tolerated. That there is an audience for Shakespeare is palpable to any observer of the theatrical drift of things in this city. But the masterpieces of literature are not to be trifled with, and there is ample justification for those playgoers who prefer the least pretentious of entertainments to a mediocre performance of the classics.

These facts were borne home by last night's representation of Othello at the Herald Square Theatre. The audience was large and there was every disposition on the part of all present to find unusual merit in the efforts of the three stars—Odette Tyler, R. D. MacLean, and Charles B. Hanford. It is, therefore, to be regretted that their performance did not rise above the dead level of conventionality. The audience was on the alert for some opportunity to kindle at the sign of genius, but the divine spark was lacking.

Mr. MacLean is remembered for his sonorous performance of Spartacus some seasons ago. His acting may have gained in intellectual force, but it is still hard, dry and uninspired. An irritating self-consciousness also mars his work, and a self-conscious Othello is, of course, an impossibility.

The Iago of Mr. Hanford was a careful, intelligent and often effective portrayal. Mr. Hanford's gifts, however, are elocutionary rather than histrionic.

Miss Tyler was a winsome picture as Desdemona, and she won abundant applause. Her admirers must have been present in force. They certainly lost no chance to give the occasion the aspect of a triumph.

Of the other members of the cast, the veteran John Elmer may be singled out for a fine and affecting performance of Brabantio. Mr. Elmer belongs to the so-called "old school," which, with all its faults of artificiality, possesses this prime quality—that it is a "school," and as such may be commended to those who know none.

The tragedy was well staged and tastefully dressed. The leader of the orchestra should, nevertheless, have a few rehearsals in his music "cues." He persisted in interrupting some of the most important speeches with incidental music that sounded rather too modern.

American—The Merry Wives of Windsor.

The Castle Square Opera company has made many notable productions, but none that will reflect greater credit upon it than that of Otto Nicolai's opera, The Merry Wives of Windsor, last evening.

It is several years since Nicolai's tuneful work has been sung in English in New York, and the occasion attracted an audience which completely filled the house. As usual, the performance was excellent and the members of this excellent organization were seen to great advantage.

E. C. Hedmond, the tenor, who was expected to make his American reappearance as Fenton, was indisposed, and Tom Greene took his place to the entire satisfaction of every one. Laura Millard as Mistress Ford and Lizzie Macneil as Mistress Page made a delightful pair of wives and scored distinct hits. Henry Norman was properly unctious as Falstaff, and Harry L. Chase and Harold Butler sang and acted the parts of the husbands very cleverly. Clinton Elder as Slender, Frances Miller as Anne Page, Frank Moulton as Dr. Caius, and Frank Ranney, Herman Haynes, and Charles Scribner in minor parts were all good.

The scenery, costumes and accessories were up to the usual standard.

Murray Hill—A Parisian Romance.

The Donnelly Stock company appeared last night in A Parisian Romance before an audience that filled nearly every seat in the attractive uptown playhouse. The drama was presented with the smoothness that characterizes every performance given by the organization.

The production last night was of especial interest as it brought forward two members of the company in a new light. These were Walter Allen, to whom was intrusted the part of Baron Chevalier, and Sandoz Milliken, who for the time laid aside her usual innocent girlishness and appeared in the more worldly-wise character of Rosa Guerin. Mr. Allen's performance was thoroughly satisfactory, his conception of the part being artistic and his portrayal sincere and consistent. Miss Milliken entered into the spirit of her unaccustomed role most admirably, and her acting was characterized by reckless vivacity that contrasted vividly with her former gentle characterizations.

Hannah May Ingham was a delightful Marcelle, William Redmund a dignified Dr. Chesnel, and Rose Beaudet an excellent Madame de Luce. The other parts were all very well acted and the stage-management was excellent. Next week, The Woman Hater.

Third Avenue—Hands Across the Sea.

Henry Pettit's familiar melodrama, Hands Across the Sea, was the attraction last night at the Third Avenue Theatre, and from the enthusiastic applause with which it was received it may be judged that the play is of precisely the sort that the patrons of that house most admire. The members of the stock company acquitted themselves creditably.

Joseph Danery as Robert Stillwood gave an excellent performance. W. P. Kitts as Joseph Stillwood and as Captain Land proved himself a versatile actor, and H. Percy Meldon as John Dudley was careful and sincere. J. M. Sainpolis as Jean de Lussac, H. P. Keene as Dick Melford, and Charles Diddin Pitt as Tom Bassett were satisfactory.

As Lillian Melford Dorothy King was delightfully natural, and Gertrude Dion Magill played the role of Madame Vallier with the necessary force. Nellie Hancock gave an admirable interpretation of Lucy Nettleford. The minor parts were well taken and the play was adequately mounted. Next week, In the Trenches.

Fifth Avenue—Tess of the D'Urbervilles.

For the sixth and final week of her engagement at the Fifth Avenue Theatre Mrs. Fiske revived last night Tess of the D'Urbervilles. Mrs. Fiske's performance last night—barring a few slight changes in the arrangement of the stage business—did not vary from her original impersonation. John Jack and Mrs. Barker are again the elder Durbeyfields. The yokels of Wilfrid North and Frank McCormack are as amusing as before. The little sister of Tess is played by Edith Wright. The three dairy maids are Gertrude Bennett, Sydney Cowell, and Olive Hoff. Gertrude Norman is the pathetic little brother of Tess. Frederic De Belleville re-

peated his character of Alec D'Urberville. Tyrone Power in the minor role of the ball's man helps the stage picture in an unobtrusive way, and John Craig, who was seen here for the first time as Angel Clare, demonstrated his thorough understanding of the character. At a Wednesday matinee Mrs. Fiske will appear in Little Italy and Divorçons.

Star—At Piney Ridge.

The attraction at the Star this week is At Piney Ridge. It drew a good audience last evening. David Higgins' play is an unusually good melodrama. Without recourse to sensational effects, it holds the attention of audiences by the strength of its simple, human story of life in the Tennessee mountains. Mr. Higgins is distinctly successful as Jack Rose in sketching a lifelike picture of the big-hearted mountaineer. Georgia Waldron as Cindy Lane still gives a remarkably fine performance, that stamps her as actress of more than ordinary ability. Charlotte Wade was effective as Dagmar, and Lydia Knott pleasing as Azalea. Van Kinzie as the villain, Albert Tavernier as General Deering, and Charles Bartling as Rube Holler also did notably good work, and Fred G. Hearn, Marie Kinzie, George Hope, and others aided in a good performance.

Grand—Kate Kip, Buyer.

May Irwin came back to town last night and drew a large audience to the Grand Opera House to see her in the title-role of Kate Kip, Buyer, played for so many weeks this season at the Bijou. Miss Irwin repeated her success as the jolly, irrepressible female commercial traveler, and every member of the West Side company got a hearty welcome from the Capital city. Principal scorers were Joseph Sparks, Ignacio Martinetti, Victor M. De Silke, Roland Carter, Marcia Treadwell, and Jane Burby. Miss Irwin's "coon" songs made their usual prodigious hits, and the vocal efforts of Mr. Sparks and Mr. Martinetti were rewarded by much applause.

People's—Rip Van Winkle.

An excellent performance of Rip Van Winkle was given last night at the People's Theatre by J. E. Toole and his supporting company. The star himself, in the title-role, received and deserved the praise of the audience, and Lillian De Wolf as Hendrick Vedder and later as Meenie proved herself worthy of sincere commendation. Hilda Vernon as Gretchen, John E. Lane as Derrick Von Beekman, and Herbert Bates as Nick Vedder, acted their parts satisfactorily, and the other players acquitted themselves with credit. The stage settings and costumes were appropriate. Next week, Murray and Mack, in Finnigan's 400.

Metropolis—The Musketeers.

A large audience gathered at the Metropolis last night to see a new D'Artagnan in the person of Paul Gilmore, who with a large and capable company presented another version of the popular The Musketeers. Mr. Gilmore made a fiery, impetuous Gascon, and was ably supported by the other members of the company. The scenery and effects were elaborate, and the costumes handsome and appropriate.

Columbus—A Female Drummer.

A Female Drummer had a crowded house at the Columbus Theatre last evening, when a return engagement of one week began. The clever imitations by Johnstone Bennett, the infectious, natural fun of Nellie O'Neil, the droll monologue of Willis P. Sweetnam, and the pleasing work of George Richards, Eugene Canfield, Tony Williams, and the others in the large cast, gave the audience much more than their money's worth.

At Other Playhouses.

DALY'S.—The great Ruby continues, with Ada Rehan again in the cast.

BROADWAY.—The engagement of The Musketeers has been extended to April 15.

KNICKERBOCKER.—The final week of E. H. Sothern's production of The King's Musketeer began last night.

EMPIRE.—Lord and Lady Algy is still the bill.

GARRICK.—Mrs. Leslie Carter in Zaza continues to draw.

MADISON SQUARE.—Because She Loved Him So is the attraction still.

LYCEUM.—John Ingerfield is the bill for this week. To-day (Tuesday) a special matinee performance of Trelawny of the Wells will be given.

MANHATTAN.—Mile. Fifteen has passed the half-hundred mark.

CASINO.—In Gay Paree is still in favor.

VICTORIA.—The Reign of Error continues.

GERMANIA.—Marie Geistinger, the famous German leading lady, began a two weeks' engagement last night.

ACADEMY.—Derran Thompson and The Old Homestead draw appreciative audiences.

HARLEM OPERA HOUSE.—Chauncey Olcott in A Romance of Athlone is the attraction for the week.

COLUMBUS.—Johnstone Bennett as A Female Drummer began business operations here last night.

FOURTEENTH STREET.—Report for Duty continues.

INDEPENDENT THEATRE IN PROVIDENCE.

It is now an assured fact that Providence, R. I., is to have a new theatre ready for next season. Arrangements have been made for the erection, at the corner of Westminster and Burrill Streets, of what is intended to be one of the finest theatres in the East. A. A. Spitz, now manager of the Olympic, in that city, is at the head of the company. The fronts on Westminster and Burrill Streets will be elaborate and handsome, and the interior will be modeled after the best results in the most successful playhouses of the country. The seating capacity will be about 1,700. The new house will have a fully equipped stage, the largest but one in New England, having an opening of over fifty feet, and a depth of sixty feet. The entire construction of the new theatre will be under the supervision of Manager Spitz, and the interior decorations will be looked after by his associate, Max Nathanson, who is interested with him in the new enterprise. Prices will range from 15 cents to \$1.50, the latter being the price for box seats. Work began on the new theatre yesterday. Manager Spitz says it will be completed and ready to open on Sept. 4.

The theatre is to have two commodious entrances—one on Westminster Street and one on Burrill Street for the gallery. The site is in the heart of the city, adjacent to the existing theatres. Silver and gray will prevail in the interior decorations.

Manager Spitz intends to make a feature of his orchestra, which he promises will be the best in any New England playhouse. He believes the audience should be as well entertained in the intermissions as when the curtain is up. Attractions will be played a week each. Mr. Spitz's present theatre, the Olympic, will continue to present farce-comedy, vaudeville and extravaganza.

The name chosen for the new theatre is the Empire. Providence needs a new and thoroughly modern theatre for the better class of performances, and the want will be supplied by the building now in course of construction.

Mr. Spitz further announces that the Empire will be an absolutely independent theatre, conducted on liberal lines of policy. It will not be connected with any "combine" or agency.

THE STOCK COMPANIES.

The offering for Holy Week at the Girard Avenue Theatre, Philadelphia, was Dr. Jekyll and Mr. Hyde. The play was well acted by the stock company, augmented by Lawrence Marston, who was well received in the dual title-role. George Harber, George R. Edson, and Frank Roberts gave capable support as Utterson, Poole, and Lanyon respectively. Other male roles were acceptably filled by Edwin Middleton, Gilbert Ely, Wilson Hummel, J. Garner, and E. Lawrence. Daisy Lovering, as Agnes, was seen to good advantage. Alice Pennoyer and Carrie Thatcher completed the cast. The Sporting Duchess is this week's bill. Joseph Kilgour retired from the company March 25.

Daisy Lovering has left the Girard Avenue Theatre Stock company and joined Beside the Bonnie Brier Bush. Beatrice Ingram has been engaged for the Girard Avenue company.

The Woodward Stock company produced at the Auditorium, Kansas City, last week Charley's Aunt, to large business. Mr. Woodward is among the first of the stock managers to secure this play. Hal Davis gave a humorous rendition of the bogus aunt. Walter D. Greene, the heavy man of the organization, demonstrated his versatility by playing cleverly and successfully the leading light comedy part, Jack Chesney. Harry Beresford, Wilson Enos, Miss Berkely, Emma Dunn, Inez McCauley, and Ethelyn Palmer acquitted themselves with credit.

Anna L. Bates has been engaged for characters by the Woodward Stock company.

Uncle Tom's Cabin drew large audiences all last week to Phillips' Lyceum, Brooklyn, where L. M. Frey's Stock company is rapidly gaining in popularity. T. H. Winnett has furnished the organization with The Power of Gold, Lost in New York, and The Man Without a Country, all of which will be presented this month. A testimonial benefit will be given soon to Manager Frey. The season will end on May 1, and during the Summer many important engagements will be made in the house. A new English melodrama has been secured for the opening bill for next season, which will begin on Sept. 2.

Severin J. De Deyn has closed a season of thirty weeks as leading man of the Lyceum Stock company. He has established himself as a great favorite.

Grace Henderson, who resigned from the Imperial Theatre Stock company, St. Louis, recently, was not the leading woman of that organization, as has been stated, but played second leads. Minnie Radcliffe has been the leading woman of the Imperial company for some time past, and has done most satisfactory work. She will continue with the company until the end of the season.

Julia Blanc, who for five seasons has played characters and ensembles with the Morosco Stock company, San Francisco, with great success, will join the Thanhouser-Hatch Stock company at the Academy of Music, Milwaukee, on May 1.

Anna McGregor, of the Moffett Stock company, Louisville, was presented on St. Patrick's Day by the other members of the company and the stage hands of the Temple Theatre, with a large floral emblem in the form of an Irish harp.

The new Thanhouser-Hatch Stock company, which will open in Atlanta, Ga., May 15, will be personally managed by Frank B. Hatch; Edwin Thanhouser will remain with the other company in Milwaukee. Nan Miffin and R. A. Berthelet will join the Atlanta company.

Guy Bates Post, of the Weston Stock company, Albany, has given artistic performances of Matthew Culver in The Wife, and Miles McKenna, in Rosedale, during the past two weeks.

Harry G. Keenan has been engaged for the Grand Opera House Stock company, Pittsburg.

After playing a thirteen weeks' season at the Columbia Theatre, Washington, the Frawley Stock company will be taken to Milwaukee for the rest of the Summer.

The new stock company at Albaugh's Lyceum Theatre, Baltimore, will open on April 17 in Aristocracy.

Lotta Linthicum has been engaged to play leading roles with the Summer stock company at the Lyceum Theatre, Baltimore.

Margaret Nelson, the ingenue of Hopkins' Stock company, at the Grand Opera House, Nashville, Tenn., has won most favorable comments from press and public for her work as Nora Desmond in Emeralds.

The Hopkins Stock company, Nashville, presented Innocent as a Lamb last week to good business. Darrel Vinton, as Tobias Pilkington, was excruciatingly funny. To play Hamlet one week and Pilkington the next, is a broad step, but Mr. Vinton took it with ease.

A capital performance of Our Regiment was given at the Théâtre Français last week. In spite of Holy Week the attendance was very fair, indeed. The honors of the production went to Thomas J. McGrane, who played Dobbinson. Benjamin Horning was a good Captain Fetherston. Harry Rich played Ellaby, Walton Townsend, the curate, and Morris McHugh, Batters. Charlotte Deane made a winsome Enid Thurston. Nellie Callahan played Maud Ellaby very nicely, and Esther Moore was a charming Olive. The stage settings, under Drew Morton's direction, were admirable. This week, The World.

John L. Weber has taken the business management of the Marlowe Theatre Stock company, Englewood, Chicago, which will open in Moths April 8.

Ashley Miller and Ethel Browning have been especially engaged for the opening of the new Marlowe Theatre Stock company.

Sam S. Shubert is issuing The Shubert Bulletin, which contains a few of the good things that the critics have said regarding his stock companies at Syracuse and Rochester.

Through J. J. Spies H. Hirschberg has been added temporarily to the Columbia Theatre Stock company and Fanny Harry Sprague has been specially engaged for this company's production of In the Name of the Czar next week.

BUFFALO BILL AT THE GARDEN.

A vacant seat was an unknown quantity at Madison Square Garden last Wednesday evening, when Buffalo Bill's Wild West Show began its annual engagement. Admirers of Colonel Cody's unique entertainment turned out in large numbers and went wild with enthusiasm over the many varied features of the programme.

It may be said truthfully that the present show is the best that Colonel Cody has ever offered. It is almost bewildering in its diversity. The "Wild West" forms but a small portion of the whole, which embraces representatives of many peoples in different quarters of the globe. When the aggregation was lined up in the opening review, nearly filling the big arena, it was an imposing spectacle. There were Indians, cowboys, Rough Riders, American cavalrymen and artillerymen, English lancers, German cuirassiers, Cossacks, Arabs, Cubans, Mexicans, Filipinos, and Colonel Cody himself, mounted upon a noble horse, bowing acknowledgments of the ovation he received.

A reproduction of the battle of San Juan Hill was the chief feature of the performance. This was in two scenes, the first showing the bivouac of the American and Cuban troops on the eve

of the battle. The soldiers, including the Rough Riders, colored troops, infantry and cavalry, marched into the arena to the tune of "A Hot Time in the Old Town To-night," and prepared for the night's rest. The lights were gradually lowered, and soon only the dim outline of the sleeping soldiers could be seen, while the sentries paced to and fro. Then came the reveille, and the army arose and resumed its march. For the second scene, the battle, the hill, surrounded by a block house and guarded by Spanish soldiers, was shown at one end of the Garden. Presently the crack of the rifle was heard and the Americans swarmed in from all directions. Steadily they advanced upon the hill, keeping up a lively fire, which was returned by the Spaniards. A machine gun was trained on the enemy and added to the din as it belched forth shots in rapid succession. Up the hill went our boys, fighting hand to hand, until the battle was won. The sight was realistic and inspiring in the extreme, and was managed admirably. At its conclusion the cheers and applause lasted for several minutes.

None the less interesting were the other numbers on the programme. Veterans of the Sixth United States Cavalry gave some remarkable exhibitions of horsemanship, and marvelous feats in this line were also accomplished by the Cossacks. The troupe of Arabs did wonderful acrobatic work, under the auspices of a whirling dervish, who whirled for about twenty minutes without stopping. The cowboys did an amusing symkana race, and rode bucking bronchos with ease. The artillerymen went through their evolutions with precision and celerity. The lariat throwing by the Mexicans was an astonishing example of dexterity. The English and German soldiers did an interesting drill and broadsword combat. Colonel Cody showed his ability as a marksman, and Annie Oakley and Johnny Baker also did expert work in this line. The Indians went through a war dance and other ceremonies, and the Deadwood stage coach, the prairie schooner and the settler's cabin were attacked by redskins and rescued by Buffalo Bill and his cowboys as of yore. Besides these the programme contained other good things that were much appreciated. In fact, the only people that did not meet with favor were the three Filipinos, who were hissed roundly.

A description of the show would not be complete without a word of praise for John McCarthy, a gentleman with a galvanized voice. Mr. McCarthy announced and described the numbers on the programme in clear, distinct tones that could be heard in every part of the amphitheatre.

CUES.

The final performance by the present class of the American Academy of Dramatic Arts will be given Thursday afternoon at the Empire Theatre, when will be played a four-act society drama, The Weldons, by Hubert Henry Davies, and the third act of Pinero's The Profligate.

Buffalo Bill's Wild West and Congress of Rough Riders of the World paraded last Wednesday, and Colonel Cody got an immense reception all along the line.

The Doris Amusement Company, of New York city, was incorporated on March 28 at Albany, with a capital of \$10,000. John B. Doris, Ella S. Doris, and William J. Scanlan are the directors.

Edward Noyes Westcott's novel, "David Harum," will be dramatized for production next season.

Hugh Ford and Jessie Izett were married on March 27 in Pittsburg, Pa.

One hundred members of the Fourteenth Street Newsboys' Club saw The Sidewalks of New York at the Star Theatre last Thursday.

William Burress has relinquished his engagement for Nat C. Goodwin's London season and has signed for The Man in the Moon.

Edward D. Tyler had a severe cold last week, when his part in In Gay Paree at the Casino was played by Edward S. Ables.

Charles Cannon, a Hoboken, N. J., lawyer, was stricken by vertigo during the matinee at the Madison Square Theatre last Wednesday. He was carried from the auditorium and taken to a police station, where he soon recovered.

According to a newspaper dispatch Nellie Melba was nearly run over by a laundry wagon in San Francisco last Wednesday. A week before, by similar advice, she just dodged a tumbling bronze statue. It is to be hoped that Madame Melba carries accident insurance.

Richard F. Carroll has written a romantic play, An Irish Cavalier, for production next season.

Walter Booth, cornetist at the Baker Theatre, Rochester, N. Y., fell down stairs on March 22 and was badly injured. Congestion of the brain has resulted and Mr. Booth is now very ill at his home, 15 Kent Street, Rochester, where he is attended by his wife, Virginia Booth.

The jewelry of the late Helen Faucit was sold at auction in London recently, realizing more than \$12,000.

Bessie Byrne appeared as her own lawyer in her suit against her brother, Thomas J. Byrne, for \$39,850 damages for an alleged broken agreement for purchase of a house, begun in this city recently. The justice reserved decision.

Digby Bell filed a petition in bankruptcy in Chicago recently, with liabilities of \$27,000 and assets of \$228, representing an interest in a judgment.

Arthur Maitland, stage director for Wilton Lackaye, has begun rehearsals for the production of Charles O'Malley, which will open in Chicago about April 23. Mr. Maitland will appear in the juvenile lead.

W. de Wagstaffe's dramatic arrangement of Alice's Adventures in Wonderland will be presented at Carnegie Lyceum, week of April 10, with Clifford Leigh, Jessie Lansing, and Little Ruby in the cast. Mrs. Alexander Salvini will direct the final rehearsals.

ENGAGEMENTS.

For Charles Coghlan's new play, Citizen Pierre: Rose Eytting, Margaret Anglin, Hattie Neville, Adelyn Wesley, Tess Lessing, Marian McEnery, Irma La Pier, Amelia Neilson, Margaret Carroll, Robert Drouet, Barton Hill, Charles Stanley, Claude Brooke, James W. Bankson, R. C. Chamberlin, J. Palmer Collins, Frank Tannehill, Sr., Harry Hanlon, William Morton, James Hurley, George De Verneuil, Hugh Arnott, John Holland, Robert Dudley, Thomas Whitting, Eugene Danton, George Kremieux, Edward Davis, Thomas Lowell, and Richard Terry.

Harrison Armstrong, for The Cuckoo. Mr. Armstrong has signed also with Nat C. Goodwin for his London engagement and next season, sailing with Mr. Goodwin on May 17.

Thomas Ince, for the eccentric comedy part in A Daughter of Cuba.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads his Eastern bill, which includes Dixon, Bowers and Dixon, comedy trio; Jones, Grant and Jones, colored trio; Billy Van, comedian; Gardner and Gilmore, in A Lover's Quarrel; John and Bertha Gleeson, dancers; the Morello Troupe, acrobats; Antoinette Cyr and Eddie Hill, vocalists; Frye and Allen, comedy duo; Flatow and Dunn, dancers; Les Vougeres, comedy duo; Silbor and Emerson, comedians; Madison Brothers, boxers and bag-punchers, and Stella Rhinehart, dancer.

Keith's Union Square.

The Four Cohans remain as the feature of the bill for a second week, changing their bill to Money to Burn. The others are Isabelle Urquhart and John T. Burke, in Even Stephen; Jessie Couthoul, in her new monologue, Little Scenes in Life; Musical Dale, instrumentalist; Harry Gifford, whistler and mimic; Harry Allister, the Australian mimic; Francois Nivens, European entertainer, who makes his debut here; Eddie O'Dell, dancer; the Sa Vans, equilibrists; Zimmer, juggler; Hanley and Jarvis, comedians; the Troubadour Four; Mlle. Valesca, Griffin and Griffin, and the biograph.

Palace.

Marie Wainwright makes her vaudeville debut in a one-act play, called Josephine vs. Napoleon, written for her by Theodore Kremer. The bill also includes Williams and Tucker, in their quartet sketch, Skippy's Finish; Wood and Sheppard, musical comedians; the Donovans, comedy duo; Emma Carus, contralto; Kenno and Welch, grotesques; Mr. and Mrs. F. K. Tobin, musical experts; Duffy, Sawtelle and Duffy, character trio; Professor E. M. Reid's terriers; John Till's Marionettes; Ford and Davern, black face duo, and Charles Diamond, harpist.

Proctor's.

Nell Burgess heads the bill in The Widow Bedott. The others are Louise Gunning, who makes her vaudeville debut in a singing specialty; the Nawas, in their Irish sketch; Carrie Sanford and company, in a new sketch, called Whose Hat; Smith and Campbell, comedians; Montgomery and Stone, dancing duo; Sadi Alfara, equilibrist; Frank Cushman, monologist; Columbian Four, musical experts; Bertie Fowler, comedienne; Coakley and Huested, comedy duo; Simmes and Zarnes, duettists; May Hoey, dancer, and "Mascot," the talking horse.

Harlem Music Hall.

The Easter bill includes O'Brien and Havel, Willard Simms and Jennie Graham, Charles Wayne and Anna Caldwell, the Carl Damann Troupe, Dean and Joe, Arthur Deegan, the Westons, and Mrs. Milt G. Barlow and her pickaninnies.

Koster and Bial's.

The big bill includes the Montrose Troupe, acrobats; the Sisters Rappo, Russian dancers; Mouny Toon and Mouny Chit, Burmese jugglers; Henri French, bicyclist-juggler; Kelly and Ashby, acrobatic grotesques; the Beaumont Sisters, comedienne; Cheridah Simpson in her new specialty; the Rixfords, head-balancers, and Johnson and Dean, colored comedy duo.

Weber and Fields' Music Hall.

Hurly Burly will end its run on Wednesday, and will be replaced on Thursday evening by the new burlesque, Helter-Skelter, which has been in rehearsal for several weeks. The new burlesque and Catherine will be the bill for the remainder of the season. The olio this week includes Charles T. Aldrich, comedy juggler, and Valmore, "the instrumental man."

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque, first part and living pictures are retained. In the olio are Akimoto's Japs, Dryden and Leslie, Hale Sisters, Mlle. de Leon, Vassar and Dalton, and O'Rourke and Burnett.

MINER'S BOWERY.—Sam Scribner's Gay Morning Glories present a burlesque and olio showing Annie Smiles, Grant and Grant, Madeleine Franks, Willis and Barron, McPherson and Hill, McCloud and Melville, Ward and Brown, and Preston and Balmaine. The Royal Burlesquers follow.

LONDON.—Fred Rider's Moulin Rouge company introduce their burlesque with specialties by Cierbo and Nolan, Cooper and Stewart, Willis and Collins, the two Fantias, Harris and Walters, and the Maccaria. Rice and Barton's Big Gaiety company next week.

MINER'S EIGHTH AVENUE.—Harry W. Semon's Extravaganza company offer the bill seen last week at the Bowery.

OLYMPIC.—The Monte Carlo Girls are diverting the Harlem contingents.

DEWEY.—The Knickerbocker Burlesquers are here this week. The company includes Batty's bears, Delmore and Lee, the three Gardners, Mike Whallen, three Wright Sisters, and others. The burlesque, Mixed Ale, and a sketch called The Duel, are special features.

LAST WEEK'S BILLS.

PALACE.—Arthur Dunn and Clara Bell Jerome were the headliners, presenting a "new" comedietta called The Messenger Boy. The sketch differed in no way from the old one except that Mr. Dunn wore a cap and introduced some new gags. The songs, dances and business at the piano were the same as they have been for years. While parodies on the latest songs can be had almost for the asking, it is really astonishing that Mr. Dunn compels the patient public to listen to another round of his version of "O Promise Me," which is very, very stale. Mrs. Jerome looked very chipper in a swell dress and was quite good when she wasn't laughing at her partner's jokes. Bonnie Thornton, who has abandoned the "cute baby" business in favor of long dresses and a new style of act, scored a pronounced hit. She delivers her monologue carefully, and it is evident that she has been well trained by her husband in the delicate art of making her points tell. George Evans introduced

a good many new gags and his sweet-sounding voice brought him plenty of encores. Montgomery and Stone did not exert themselves nearly as much as they used to, but succeeded in pleasing the audiences quite well. Bert Howard and Lona Bland, in their specialty, The Rub and the Kid, made a genuine hit. Their rag-time piano playing and dancing is blended together artistically, and their act, taken all in all, is highly diverting. Lawrence and Harrington's Bowery sketch, winding up with the tough cakewalk, found favor, and they won a good many laughs. O. G. Seymour appeared with a new partner named Minnie Dupree. This is not Minnie Dupree the charming ingenue who appeared at this house a few weeks ago in Dangerfield, '95, but a dancer who has replaced Odette, who was formerly Seymour's partner. Their sketch went very well. Mr. Seymour's acrobatic work and high jumps being warmly applauded. Clara Beckwith did some very smart tricks in the swimming line in a large tank. Bertie Fowler's monologue, Arthur Amaden's musical act, Mardo's juggling feats, music, singing and dancing by the Hart Brothers; equilibrium by Guilbert, and excellent piano selections by Fred Watson, were the other features of the bill. James Thornton was out of the bill after Monday on account of illness.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The rollicking humor of Hurly Burly and the more delicate wit of the burlesque on Catherine, amused the usual large audiences last week. Weber and Fields, Peter F. Daley, John T. Kelly, Ross and Fenton, Fay Templeton, Josie Sadler, Dave Wardfield, and the merry crowd of chorus girls were all in very good form and succeeded in making the two burlesques go with plenty of snap and vim. The olio was unusually good and included those two clever entertainers, Charles T. Aldrich, the original and versatile comedy juggler, and Valmore, the instrumental man.

KOSTER AND BIAL'S.—The big programme of European novelties and American favorites attracted large and well-pleased audiences throughout the week. There were eleven acts on the bill and each one was greeted with plenty of applause. A good deal of interest centered in the reappearance in vaudeville of Cheridah Simpson, a bright and pretty girl who is making rapid strides to the front. Her specialty consists of songs and piano imitations, and the manner in which her selections were received left no doubt about her success. The Rixfords were also newcomers, and they, too, scored a decided hit in their musical acrobatic act. Kelly and Ashby bounced into favor from their springboard-billiard table and repeated their success of the previous week. The Russian Sisters Rappo and the New York Sisters Beaumont won new friends by their smart work. Henri French continued to astonish with his great specialty of bicycling and juggling. The Montrose Troupe and Sadi Alfara were received with their usual favor. Mouny Toon and Mouny Chit, the Burmese jugglers, who like has never been seen in America before, were watched with much interest as they juggled balls without touching them with their hands. Frederick Clarence's Quintette sang some up-to-date selections harmoniously, and the three Rio Brothers showed remarkable muscular development in their ring act.

HARLEM MUSIC HALL.—John C. Fox and Katie Allen presented The Flat Next Door, which was accorded a hearty reception. Pauline Willard and Hattie F. Neffen were seen in a new sketch, Lady Rosamund, in which both did good work. Gertrude Haynes made a genuine hit by her playing on the orchestral organ. Johnson and Dean and Williams and Stone did rag-time songs and dances. Halliday and Ward, comedians; Lawson and Namon, in cycling and bag punching; Annie Lloyd, soubrette, and the Harbecks, were the others on the programme.

TONY PASTOR'S.—Tony Pastor's comic songs and parodies were applauded to the echo, and he was forced to respond to repeated encores. Lillian Green and William Friend were seen once more in Mrs. Bruno's Burglar, the bright little sketch which they produced here with so much success a few months ago. The audiences took to it very kindly, and laughter and applause were almost continuous throughout the action of the piece. Miss Greene is as pretty and ingenious as ever, and won many new friends by her pleasing work, and Mr. Friend continued to display his cleverness to great advantage. Joseph Palmer presented a version of The Widow Bedott, called A Visit to Wiggletown, which is fairly funny. Palmer was properly eccentric as the widow, and was assisted by Alden Bass and Mrs. Joseph Palmer. Edwin R. Lang, the poetical tramp, made one of the biggest hits of the bill, with his impersonation of the Prince of Wales and his tramp specialty. His original verses on current topics were loudly applauded, and his songs were enthusiastically applauded. Lang is a great favorite at this house, and always gets a rousing welcome. The Bon Ton Trio made a solid hit in their skit, My Friend from Ireland. Matthews and Harris were extremely funny in their sketch, Caught Napping, which is full of good lines and business. May Kempest was applauded for her singing of some popular songs. Kilroy and Britton made their accustomed hit in their sketch, The New Typewriter. Others who pleased were Fostelle and Emmett, Zanarella and Ashley, Jack Norworth, Hadj Lessik, and Frank Cotton and his donkeys.

KEITH'S UNION SQUARE.—The Four Cohans, whose popularity with lovers of vaudeville is unbounded, received the highest kind of a welcome last week, and their engagement was one series of ovations. It is seldom that the patrons of Keith's rouse themselves sufficiently to give a reception to a performer, no matter how well known he or she may be, but last week they took a sudden sport, and the manner in which they showed their gladness at the return of the Cohans proved that this clever family of fun-makers holds a very high place in the affections of New York theatregoers. Their sketch, Running for Office, which was written by George M. Cohan, is the brightest, breeziest farce on the vaudeville stage, and during its progress the audience simply howled their approval of the funny lines and situations. Dainty, pretty, charming and graceful as ever is Josephine Cohan, whose dancing wowed inspire a poet to indulge in the prettiest flights of fancy imaginable. Jerry, Helen and George were as good as ever. O'Brien and Havel were seen in their familiar sketch, which found favor, as usual. Yorke and Adams, made up as two East Side Hebrews, chattered in the jargon used by the keys and Moeys of New York, and sang some parodies, which made hits. William Jerome was seen for the first time in many months, and, of course, had to sing five or six parodies at each performance. His acting is new and are put together with his accustomed skill. Little Western proved herself past mistress of the xylophone and other instruments, and won applause. The Merkel Sisters

were pleasing in a decidedly smart acrobatic act. Reno and Richards, next to the Cohans, scored the hit of the programme, with their comedy acrobatic act. It is seldom that such loud and continued laughter is heard in a theatre as that which followed this team throughout their turn. They have improved their act in every way, and it now easily ranks as one of the very best of its kind on the stage. The business with the supers is excruciatingly funny, and the entire skit is full of quaint surprises. Ward and Curran won their usual laughs, and Curran scored a hit with his singing of some new songs. May Cook was applauded for her excellent rendition of some songs, and wound up with a patriotic melody on the cornet, which aroused a good deal of enthusiasm. A special scene, with a flag fluttering in the breeze, helped her turn materially. Pat and Mattie Rooney showed how step dancing may become a fine art. Fox and "Foxy," Annie Wilmoth-Curran, and Barrett and Learned, were also in the bill. The biograph showed a panoramic view of the ruins of the Windsor Hotel and other new pictures. The stereopticon views filled up some spare time. Business was, as usual, very large.

PROCTOR'S.—Patrice, the dainty comedienne, presented, for the first time in New York, a new sketch called Edna's Ghost, in which she made a distinct and emphatic success. Edna's Ghost is a little love story with the scene laid in Florida. The characters are a young woman, a young lieutenant, and an Irish gardener. The young woman is in love with the lieutenant, but as he is rather bashful she decides to play a joke on him. She makes her appearance standing in a rowboat and moans dismally. He refuses to be frightened and she is obliged to reveal her identity. There is a good deal of repartee, and finally the soldier comes to the point and proposes, much to the delight of Edna. The plot is simple, but the little play is well written. It is a mixture of fun and sentiment which exactly suits the tastes of the patrons of present day vaudeville, and it fits the popular and talented Patrice like a glove. She was witty, sentimental, coquettish, arch, and vivacious, as the occasion required, and scored a hit equal to that made by her in A New Year's Dream. The scenery, by Frank H. Grady, is very pretty, the entire set being carried by Patrice, and the lights and other accessories were carefully attended to. James A. Keene was entirely satisfactory as the lieutenant, and James F. Whitbeck was fairly good as the Irish gardener. Eva Williams and Jack Tucker scored a genuine and emphatic hit in their sketch, Skippy's Finish. Miss Williams' delineation of the little girl of the slums is absolutely flawless. No matter from what point it is looked at it is a gem of purest ray serene. Nothing more realistic than this characterization has ever been done on the New York stage, and Miss Williams cannot be too highly praised for her really remarkable study of this type of New York girl. There are dozens of "tough girl" impersonations on the stage, but not one of them has succeeded in giving that slight touch of pathos which makes the creation of Miss Williams so true to life. Mr. Tucker's songs and imitations made a tremendous hit as usual, and he was repeatedly encored. Their united efforts met with universal favor, and they deserve to take rank with the best headliners in vaudeville. Jones, Grant, and Jones repeated their hit and won plenty of laughs. Lotta Gladstone's imitations and "rube" monologue were well received. Paul Batty's bears were a special feature. The Donovans, James B. and Fannie, were seen once more as a team and made an old-time hit. Charles Diamond, Kenno and Welch, Weston and De Vaux, the Kenyons, Hornemann, and Rensch and Kennedy were also in the bill. Al. H. Raymond delivered the Rogers Brothers' sketch as a monologue, and sang their parodies. If he has not permission to use the material he certainly has a colossal nerve.

The Burlesque Houses.

MINER'S BOWERY.—Harry W. Semon's Extravaganza company were seen here for the first time this season. In the olio hits were made by the George H. Adams Troupe in A Country Terror, and the Sisters Harvey in a good singing act. Others were Will Scherer, comedian; Nettie D. Huffman, soubrette; Gilmore and West, talking act; Ada Melrose, comedienne; Dawley and Fontaine in a sketch, and the Frederick Brothers, musicians. A rather tedious burlesque closed the bill.

SAM T. JACK'S.—The bill of the week before was retained to good business, with a few newcomers in the olio, which included Frob and Ruge, Marie Beaumont, Belmont and Weston, Katherine Klare, Paulo and Dika, and Douglas and Ford.

LONDON.—Gus Hill's Vanity Fair returned for a prosperous week, with much the same excellent bill as last seen here. In the olio were Emery and Mariow, News and Shervett, Lowell and Lowell, Farrell and Taylor, Dixie, Morrissey and Rich, and Ralph G. Johnston.

MINER'S EIGHTH AVENUE.—Irwin Brothers' Burlesquers played a return engagement to big business.

F. V. DUNN'S.—The flagrantly indecent sketch, Caught in the Act, performed by Nina Diva and her assistants, was the feature of a very poor programme.

DEWEY.—The Bowery Burlesquers played a return engagement, and repeated the hit they made on a former visit. The songs of Truly Shattuck, the jokes and gags of Loney Haskell, the comedienne work of the World's Trio, and the specialties of Lewis and Elliott, Gracey and Burnette, the Nelson Sisters, and Pauline Moran, were enthusiastically received. Yutaknee, Chuck Connors, and Winnie Henshaw made hits in the burlesque, Slumming.

A NOTABLE OCCASION.

The engagement of Mr. and Mrs. Milton Nobles at the Creighton-Orpheum, Omaha, last week, was a notable one, peculiarly and socially. Mr. Nobles being a member of Omaha Lodge of Elks, the lodge attended in a body, on Thursday evening, with families and friends, filling the entire first floor. The theatre was superbly decorated. The magnificent stag from the lodge rooms, one of the finest specimens in the world, occupied the inner lobby, his towering antlers illuminated with electric lights. The artists, including Mr. Nobles, Elvira Frenchell, and Tom Lewis, sang "Anid Lang Syne," the audience rising and joining in the chorus. At the conclusion of Why Walker Reformed, Mrs. Nobles was presented with many floral tributes, and Mr. Nobles responded felicitously to demands for a speech. On Saturday evening the rooms of the Elks' Club were thrown open to the wives and daughters of the members, who tendered a reception and social to Mrs. Nobles. The gathering was very large, and the musical programme supplied by the club was artistic and enjoyable.

VAUDEVILLE AT LAKEWOOD.

Solaret, the popular dancer, brought a select company of performers to the Lakewood Hotel, Lakewood, N. J., on Saturday evening, March 25, and gave a very pleasing entertainment to a large audience. Besides the marvelous dances of Solaret, there were feats of magic by Ziska, songs and dances by the Three Roses, ballads by Hon. E. F. Vacheron, imitations by Al. Stern, and a monologue by Maurice Edmunds. The entertainment was a decided success, and there were numerous requests for another visit from Solaret, especially from some of the hotel guests, many of whom had never seen electrically illuminated dances before.

MINNIE SELIGMAN AT PROCTOR'S.

Minnie Seligman, who played an engagement at Proctor's a little over a year ago, which was phenomenally successful owing to the clever booming of the then resident manager, Harry Brunelle, will make her reappearance early in May at one of the Proctor's houses. She will produce a one-act play, next to the American stage, and played heretofore only by Bernhard.

A SUCCESSFUL MONOLOGIST.



JESSIE COUTHUL.

Jessie Couthoul, who is one of the headliners at Keith's Union Square Theatre this week, has been uncommonly successful as an entertainer in vaudeville. For several seasons Miss Couthoul had been popular in lyceum circles, and her services were in constant demand in all parts of the country. Seeing, however, that the tendency of the public was toward vaudeville, she decided to go into that branch of the profession, and at the very theatre at which she is appearing this week she made her vaudeville debut in a programme of selected recitations. Her success was instantaneous, and she was immediately engaged to tour the Keith circuit. In Boston she was received with so much favor that her engagement was extended to two weeks. She was born and brought up in Boston, by the way, and has any number of friends there who rejoiced at her success in this new line of work. After touring the Keith circuit she returned to Chicago and appeared in the Castle houses, repeating her Eastern hit. She has resided at Chicago for some time, and is very popular there. She has played frequent return engagements at the Olympic, Chicago Opera House and Haymarket, and is considered one of the best drawing cards that has ever played those houses.

Some time ago Miss Couthoul found that the giving of three or four recitations as effectively as she gives them was proving too great a strain on her voice; in fact her voice became so worn that, by the advice of specialists, she took a rest for six months, with plenty of outdoor exercise, and while resting arranged her new act, which is a sort of one-act, one-part play, called Little Scenes in Life. It allows her to show her versatility to greater advantage, and calls for no undue exertion on the part of her vocal chords, so that she is more qualified than ever to make a good impression with her audiences.

In speaking of her work the other day, Miss Couthoul said: "I did not realize that my voice was becoming coarse and rough until I read a very severe criticism on my work by a certain well-known New York critic, who is famous for his sharp-pointed comments upon the stars who shine in vaudeville. I thought he was cruel and unjust to me, but now that I look back I know that I have reason to thank him from the bottom of my heart, as his warning words caused me to have my voice attended to, and that is why it is in such splendid condition to-day. My little sketch was originated by myself, but I do not take all the credit for it, as I have had valuable suggestions from several writers, particularly from Marie Doran, who is exceedingly clever, and from John D. Gilbert, the original comedian. I am having a new sketch prepared for me by Charles Horwitz, who has original ideas and the happy faculty of knowing just how to express them. I am just about finishing a tour of the Keith circuit, and have been treated charmingly everywhere. I am more in love with vaudeville than ever, and hope that my efforts will continue to meet with the approbation of the public."

Miss Couthoul is a charming conversationalist, and her popularity is as great among her friends as it is with those who admire her talent behind the footlights.

THE TIP NUISANCE.

A special notice was printed at the top of the programme of Keith's Union Square Theatre last week, asking patrons to be kind enough to observe the rule against tips. The tip nuisance exists in every theatre in New York, and in spite of the watchfulness of managers, the ushers and other employees manage to make a few dollars a week in showing attentions to patrons which are supposed to go with the purchase of a ticket. The rule of "first come, first served" is not generally observed, and when the house is crowded the man who makes himself solid with the ushers can usually get a seat as soon as any one goes out, in preference to the anti-tippers, who have been bruising their breast bones against the back rail for hours. It is very hard to keep track of the doings of a large force of employees, but the manager who can succeed in stamping out the tip evil will be rewarded by a decided increase in his patronage.

HARRY SANDERSON'S TESTIMONIAL.

Every seat and every bit of standing room in Tony Pastor's cozy little theatre were filled on Sunday evening last, when Harry Sanderson was tendered his annual testimonial. The affair was a tremendous success in every way and Sanderson's popularity received another boom. The bill was an excellent one, and included Beatrice Moreland, assisted by Addison Pitt, Joe Welch, John Kernell, James S. Burdett, the Stewart Sisters, Miss Irene Franklin, Tim Cronin, Edwin Latell, William Levine, Fields and Ward, George C. Davis, Kilroy and Button, Elsie Gray, Seymour Firth, Billy Lester, Charles E. Grapevin, Anna Chance, M. Bernard, and William Brodie.

BIG BILL IN SYRACUSE.

Manager A. A. Graff came to New York last week to consult with Robert Grau for the purpose of presenting a big bill of vaudeville at the Grand Opera House in Syracuse this week. The result was that Grau organized a company of stars, including Pauline Hall, the Hegelmans, Gus Williams, Belle Hathaway's dogs and monkeys, Nellie Burt, Raymond and West, and Kilroy and Button.

A NEW SENSATION.

Miss Chromos, who calls herself a stereopticon dancer, is the latest European sensation. Her act, as described by Ted Marks, consists of posing in tight, while her marvelously beautiful combinations of colors are thrown upon her by a stereopticon. Mr. Marks says the effects are very pretty, and while the idea looks simple, imitators have found it impossible to copy the act.

Several good sketches on hand. J. B. W., MIRROR.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

WHAT WESTERN MANAGERS SAY OF

LILLIAN BURKHART

"I consider Lillian Burkhardt the best legitimate headliner that has ever played the OLYMPIC THEATRE, CHICAGO."—GEORGE CASTLE.

"Miss Burkhardt more than made good."—M. MYERFELT, PRES. WALTER ORPHEUM CO.

"Her little comedy was the talk of the town."—MARTIN LEHMAN, KANSAS CITY.

"One of the big favorites of our circuit."—JOHN MORISSEY, SAN FRANCISCO.

"She scored one, with her little comedy that was both funny and unusual."—CHARLES ELLIOTT, GENERAL MANAGER HOPKINS' THEATRE.

"Lillian Burkhardt was booked originally for two weeks at the San Francisco Orpheum—remained three and opens there again April ninth for four weeks."—MARTIN BECK, GEN'L REPRESENTATIVE ORPHEUM CIRCUIT.

"The only artiste from the legitimate stage who ever received two and three curtain calls during the history of the Creighton-Orpheum."—JAKE ROSENTHAL, OMAHA, NEB.

"Miss Burkhardt's sketch was most artistic and exceedingly bright and interesting."—M. C. ANDERSON, CINCINNATI, O.

"Constant and untiring effort has placed her in the very foremost rank of successful vaudeville artists."—JAY RIAL, HAYMARKET, CHICAGO.

"Aside from the dainty and artistic quality of her work, her little plays are the best we have yet had in Los Angeles."—THOMAS J. MYERS.

"Your little fairy play is one of the prettiest acts ever put on the stage of the COLUMBIA THEATRE."—MESSRS. SALISBURY & TATE, ST. LOUIS, MO.

MANAGERS, ATTENTION!!!

MANAGERS, ATTENTION!!!

LAURA JOYCE BELL & COMPANY

(4 people) in the late ROSINA VOKES' greatest Comedietta,

"WIG & GOWN"

BOOKED AS FOLLOWS:

April 9th, Fountain Sq. Theatre, Cincinnati, Ohio.

April 16th, Lyceum Theatre, Cleveland, Ohio.

April 23d, Chicago Opera House, Chicago, Ills.

April 30th, Olympic Theatre, Chicago, Ills.

OPEN TIME: May 8th, 15th, 22d, 29th, June 5th, 12th, 19th, 26th, July 3d and 10th.

Commencing July 28d, 1899, ORPHEUM THEATRE CIRCUIT for 8 weeks.

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J. E. GARDNER AND GILMORE KITTY

THIS WEEK, PASTOR'S THEATRE. HAVE FEW WEEKS IN MAY AND JUNE OPEN.

Invite Offers for Season 1899 and 1900.

Address Agents, or 123 West 21st Street, New York.

A SUCCESSFUL
HEADLINER,

GEO. W. MONROE

IN HIS NEW
MONOLOGUE,

"MY AUNT BRIDGET."

Another Big Hit at Keith's, Boston.

This week at Gilmore's Auditorium, Philadelphia.

Continuously Engaged.

Now Booking for Season 1899-1900.

For Time and Terms Address R. GRAU, 66 W. 53d St., N. Y. City.

RETURNED TO VAUDEVILLE

FRED WALZ AND ARDELLE JEANNE

IN THEIR

Singing and Comedy Piano Act.

JUST CLOSED WITH CHAS. E. BLANEY'S A BOY WANTED COMPANY

AS PRINCIPAL FEATURES.

April 3rd, Keith's, Providence.

April 17th, Bijou, Washington.

" 10th, " Boston.

24th, Keith's, New York City.

May 1st, Keith's, Philadelphia.

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The Original Tramp Juggler.

Orpheum Circuit.

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CHARLES HORWITZ

(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Her Ideal Actor," for Giguere and Boyer; "Nat M. Wills' Great Parodies," also Monologues, Sketches, etc., for Bernard Dyllis, Ray L. Boyce, Harvey Sisters, Leontine and Co., Julia Ralph, Carr and Jordan, Hughes, and many others. For terms, etc., address

CHARLES HORWITZ, care M. Witmark & Sons, Schiller Building, Chicago, Ill.

JOSEPH HART AND CARRIE DE MAR

Will entertain at the Continuous Houses until June.

Summer of '99—Paris, France.

An Act that is a Feature

THE

BON-TON-TRIO

The Laughing Hit of the Show at Pastor's Theatre Last Week.

"THEY CERTAINLY WERE GOOD TO US."

This Week, Savoy Theatre, Lowell, Mass.; April 10th, Howard Athenaeum, Boston.

SCHRODE BROS.

Were the biggest hit of any Comedy Acrobatic Act that ever played the Orpheum Circuit.

NOW ► HEADLINERS ► ON ► CASTLE ► CIRCUIT

OPEN TIME, MAY 1st AND AFTER. Address, En Route.

FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 23 for the purpose of criticising two big stars. After devoting some space to them, he went on to say: "You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither — nor —. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was upwound."

Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS—A WISE CHILD.

ALAN DALE, New York Journal, March 8, 1899. "When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

PRESENTED BY FLEMING & NICHOLS, Managers, 114 West 34th Street, New York.

ALICE MONTAGUE AND WEST J. ROYER

Introducing their MUSICAL SPECIALTY every evening with the Joe Ott Co., at 10:30. Also playing responsible parts. AT LIBERTY FOR NEXT SEASON.

A few weeks open in May and June.

Address New York Agents.

A CLEVER COMEDIAN.



FRANK CUSHMAN.

Frank Cushman, whose picture appears above, is filling an engagement this week at Proctor's Twenty-third Street Theatre. He calls his act "a symphony in black," and it is one of the most effective now before the public. Mr. Cushman is one of the very few who can give a correct idea of the manners and eccentricities of the up-to-date negro and the old plantation dandy, presenting two distinct characters and dialects. Cushman has made a close study of the ways and manners of the American negro, and he reproduces him true to life. In his make-up, method of singing, dialect, walk, and the peculiar idiomatic lingo of the black man, he stands alone. Cushman, in addition to his great ability as a negro impersonator, is gifted with a sweet tenor voice of high range, and can sing a ballad or coon song with equal facility. He has an amusing monologue in which he introduces imitations of Irish and German singing and a burlesque on comic opera, which is one of the best features of his act. His repertoire of songs is very extensive, and he is thus enabled to make frequent changes in his selections, keeping his turn fresh and bright.

LILLIAN BURKHART'S HIT.

Lillian Burkhardt, whose success since her entrance into vaudeville has been really remarkable, is enjoying the best season she has had so far. Everywhere she goes she attracts to the theatres a high class of patronage, and in many places her engagement is regarded as the event of the season. Her repertoire of playlets is made up of works by skillful authors, and she never fails to please the most critical of her auditors. She has talent, magnetism, and wonderfully artistic taste, both in dress and in the arrangement of her settings, which she always looks after personally. She has just finished an extraordinarily successful engagement at the principal Chicago houses, and is now on her way to San Francisco, where she opens a return engagement on Monday next. She is the first legitimate performer who has been given a return engagement inside of a year, and she is naturally very proud of this distinction. Her fairy play, *The Lady of the Rowan Tree*, has proven a very great success, and the critics of Chicago were unanimous in praise of her work in it. Hepburn Johns, the well-known critic of the *Chicago Chronicle*, witnessed Miss Burkhardt's performance last week and afterward paid her a very graceful tribute in the columns of his paper.

CHARLES K. HARRIS IN NEW YORK.

Charles K. Harris was one of the busiest men in New York last week. He arrived March 27, and the following day appeared before the referee who is taking the testimony in the case of his song, "Dear College Chums," for an infringement of copyright against another music publisher. The remainder of the week he and his popular New York representative, Meyer Cohen, were on the go continually, attending to the details of the office and visiting the trade. Mr. Harris is elated at the success of his publications in the East. He attended the theatres during his sojourn and kept memorandums of the instrumental and vocal compositions used in each attraction. At the end of the week he found he had attended seven in all, and when he figured up discovered that thirty-one per cent. of the compositions used were issued by him. He has another new song which will shortly go to press, and which he claims will be the talk of the world. He is very reticent when asked about the words or music of this song and refuses to sing it to his most intimate friends. Several additional alterations will be made at his New York offices.

JOHN T. KELLY'S BARN BURNED.

Fire destroyed the barn adjoining the residence of John T. Kelly, the popular Irish comedian, at Elmhurst, L. I., on Thursday morning last. Kelly's horse was rescued by Catherine Linayard, who lives directly across the road from Kelly's place. She removed her overskirt, threw it over the horse's head, and led him into the open air.

OLIVER AND KATE BYRON GO IN.

The latest to enter the vaudeville ranks are Oliver and Kate Byron and their company of five people in *An Anxious Widow*, which Mr. Byron has taken from his most successful play, *The Plunger*. Mr. Byron's bookings are in Robert Grau's hands and a tour is now being arranged.

VAUDEVILLE JOTTINGS.

Charles J. Samuels, of Hartford, is said to have a stock co. organized for the purpose of building a new theatre in Hartford, which will be devoted to vaudeville.

Bertie Fowler, the pretty and clever monologist, whose imitations were a pleasing feature of the programme at the Palace last week, will be a member of Hurlig and Seamon's A Social Maid co. next season.

Helene Mora is making a hit with Udall's "Just As the Sun Went Down."

George A. Poole and Hattie Starr have written and composed a song entitled "The Burning of the Windsor Hotel," which has just been published.

Louise Gunning, who made such a hit with her Scotch songs, is making her debut in vaudeville this week at Proctor's under the management of the Lykens-McGarvie co.

The testimonial benefit to James Phean Cuddy has been postponed until April 27, when it will take place at Terrace Garden.

Earle Remington received a very flattering notice from Mildred Irving for her work as the new woman tramp at Keith's Providence theatre last week.

Horwitz and Bower's new songs, "You Ain't Changed a Bit from What You Used to Be" and "You Are the One I Loved the Best," bid fair to rival their song, "Because."

Carr and Jordan have presented a new sketch by Charles Horwitz, called *A Pair of Spoons*, at

Springfield, Worcester, and at Keith's in Boston with great success.

The Stewart Sisters are the feature of the bill at the Howard Athenaeum, Boston, this week, and Fields and Ward are at Keith's Boston house.

At a recent entertainment given at Odd Fellows' Hall, San Francisco, Tillie-Sallinger-Branson, late prima donna of the Tivoli Theatre made a hit with "Because."

Pitrot, the mimic, who is touring the world with a co., sends THE MIRROR a postal card from Cape Town, South Africa, announcing his safe arrival there.

Lotta Gladstone has finished a return engagement over the Proctor circuit, and is at the Novelty, Brooklyn, this week. After playing Tony Pastor's week of April 17 she will go to her farm at Pana, Ill., to rest until her tour of the Burt circuit of parks begins, on June 18.

A Parisian Flirtation, an adaptation of Hartley and Houseley's operetta, *Love and Whist*, was presented at the Star Theatre on April 2 with marked success. One of the strongest operatic combinations ever heard in vaudeville, consisting of Laura Moore, Lillian Swain, Laura Kudose, Edgar Temple, and John Carrington, appeared to advantage in the miniature opera.

Mrs. Henry Stanley Dexter and not Mrs. J. H. Dexter is the authoress of *The Earthly Twins*, which will be produced shortly by Beatrice Moreland.

A slight fire occurred at the Coates Hotel in Kansas City on March 31. Papinta, who was a guest, rushed out, leaving all her valuables lying about. When the fire was put out she returned, and, wonderful to relate, found everything safe.

Laura Joyce Bell will give a public rehearsal of Rosina Vokes' charming playlet, *Wig and Gown*, at Tony Pastor's Theatre on Thursday afternoon, April 6.

Laura Comstock writes from the Wonderland Theatre, Detroit, that she is making a tremendous success with "Just As the Sun Went Down."

Howard Hall, who has played Brabazon in *Sowing the Wind* the past season, has been engaged to play Lieutenant Jack Baudie in *Chums*. He will be featured in the part, opening May 8 for a week at Keith's Union Square Theatre.

Wilson and Leicester, after a successful tour of the Orpheum circuit, are now playing the Kohl-Castle-Hopkins circuit with equally good results.

The Raymond Musical Trio made their usual big hit last week at the Olympic, Chicago. They have the Haymarket and Chicago Opera House to follow.

Proto, the dancer, has made a big hit in her specialty in *The Belle of New York* at the Shaftesbury Theatre, London.

Grace Henderson, who was a prominent member of the Lyceum Theatre co. for several seasons, will shortly make her vaudeville debut in a new sketch by Herbert Hall Winslow.

May Howard informs THE MIRROR that Hines and Remington were not engaged as special features with her co. during her recent engagement at the Howard Athenaeum in Boston. They were in the house, which was entirely independent from the May Howard co.

Mrs. Charles J. Ross (Mabel Fenton) gave a birthday party on March 20, at which Mr. and Mrs. Tony Pastor were the guests of honor. Abe Hummel made a few happy remarks, and everybody joined in wishing the popular couple a continuance of their present and past happiness.

Rashland and Leslie opened with their new comedy sketch by Mr. Rashland, entitled *Odd Even*, at the Nickelodeon, Boston, Mass., March 20. Manager Walker was so favorably impressed that he re-engaged them for week of March 27.

Vaudeville entertainments will be given on trolley cars running between New York and Coney Island next summer, under the direction of Hurlig and Seamon. Special cars are being built for the purpose.

Charles King, the famous contra-tenor of the Gipsy Quartette, is winning many laurels on the Pacific Coast with his fine rendition of "Don't Ask Me to Forget," "Just As the Sun Went Down," "Because," and "You Ain't Changed a Bit from What You Used to Be."

Wilbur Mack and Isabel Fenton were engaged for the weeks of March 27 and April 1, as the vaudeville features for the Charlotte Severson co. They will open with their own co. May 1 and play through Canada for the Summer.

May Howard will sail for Europe in May and will visit the principal points of interest on the Continent.

Amy Lee, assisted by John C. Fowler, will be a feature at the Novelty Theatre, Brooklyn, next week. They will present the sketch *Miss and Maid*.

George Bryton, who has been touring with success with the Yon Yonson co., playing the part of Roby, will return to vaudeville next Summer in a new act.

Eulalie, the premier danseuse, has joined hands with her sister, Kitty Kerwin, singing comedienne. They are appearing in their novel act with Katie Rooney's Girl from Ireland co. for the balance of the season.

Smith and Dixon, an old team under a new name, announce their entrance into the vaudeville field. They are musical entertainers.

McWatters and Tyson, the originators of burlesque cake-walking, are with the Fitzsimmons co. At the end of the present season they will again play the leading vaudeville theatres of New York. Mr. McWatters has several new songs which are becoming popular.

The Angela Sisters have booked a number of Summer dates. They made a big hit last week at the Grand Opera House, Washington, D. C.

Eugene Wellington has signed with Phil Sheridan for next season to assume the general management of his enterprises.

Melville and Stetson scored a decided hit on their reappearance last week at the Fountain Square Theatre, Cincinnati. They received very flattering press notices and their costumes were very favorably commented upon.

Elmer T. Ritchie, of the Bennett-Moulton co., is elated over his success with Hattie Starr's new ballad, "Don't Say No, Daddy," which he is doing with stereoscopic views.

The Gotham Comedy Four, Lang, Hagan, Humphreys, and Miller, will play the vaudeville houses for six weeks prior to sailing to Europe to play the principal music halls of Great Britain and the Continent, opening at Hammersmith's Palace, the Bedford Music Hall and the Metropolitan, May 22. They are under the management of Ed. Lang.

Alice Hanson and Gussie Nelson have joined hands, and are playing the principal vaudeville houses, meeting with success everywhere.

Billy McClain and his co. in their sketch, *A Hot Time in Darktown*, made a very favorable impression at the Star Theatre, New York, on Sunday, March 26.

Vio and Motzki's American Variety co., headed by Macka Motzki, is touring in England.

They are making a great fuss in London over the possibility of the passage of a law prohibiting the use of dramatic sketches in music halls.

At a smoker given by Company D, Seventh Regiment, at the Central Opera House, March 27, the programme included Julia Raymond, Gerlie Reynolds, Hanson and Drew, the Hall Sisters, and Frank Manning. Miss Raymond, in her songs, made an emphatic hit.

The Miles-Stavordale Quintette are being imported by Ted Marks as a feature of the concert

VAUDEVILLE.



COURIER.—"Skinny's Finish," a one-act sketch, played by Williams and Tucker, made the best impression of any of the acts at Shea's Garden Theatre yesterday. It is a good one and Tucker's imitations would create laughter in a morgue.

Regards to Augustin Daly and Charles Frohman; A. M. Palmer p'ss's write Address WILSON & SMITH, Agents

VAUDEVILLE.

"De way of de pantspresser is hard."—MARY ELLEN POET.

EVA WILLIAMS AND JACK TUCKER

In their original portrayal of slum life, **SKINNY'S FINISH.**

Week of March 30th, Shea's, Buffalo, With Hopkins Trans-Oceanic Star Specialty Co.

WHAT THE BUFFALO PAPERS SAID: TIMES.—Williams and Tucker, comedy sketch artists, have the best turn on the stage at Shea's this week. Tucker is a born entertainer. He sings negro songs in a cockney dialect, and imitates everything from a five-year-old girl and a rooster to a crying baby. Miss Williams has a tough girl part with unusually bright lines. Their act is a new one in Buffalo.

EXPRESS.—A team new to this city appeared in the persons of Williams and Tucker, who gave a sketch called "Skinny's Finish." Tucker proved to be a comedian of the drollest type. His burlesque song, "The Pardon That Came Too Late," was the funniest bit of the show. Miss Williams has a tough-girl turn and does it well.

ENQUIRER.—"Skinny's Finish," a one-act sketch by Williams and Tucker, created a lot of fun. This pair was called back several times after the act was finished.

This Week—Proctor's Palace, N. Y.

MISS GEORGE BRYTON

The Clever English Character Artist, In an Entire New Act....

AT LIBERTY AFTER MAY.

Late of Augustin Daly Co., two seasons; Hoyt's A Trip to Chinatown, three, and all the leading Vaudeville Theatres in America and Europe.

Now en tour with THALL & KENNEDY'S Big Swedish Dialect Comedy Success, YON YONSON.

SISTERS WHITING

PREMIER CORNET DUETTISTS.

En route WHO IS WHO Co. At Liberty about May 1, and for next season.

The Sisters Whiting made a big hit with their selections.—Baltimore American.

BERT HOWARD and LEONA BLAND

"THE RUDE AND THE KID."

Time Rapidly Filling for Summer Work. May 8 Open.

Permanent address, N. Y. DRAMATIC MIRROR.

BEN HARRIS, 614 Schiller Bldg., Chicago, Ill.

WILLARD SIMMS INVITES OFFERS.

COMEDIAN.

Now playing the Vaudevilles. Big Success.

The most interesting number on the bill was Willard Simms, the character comedian.—Philadelphia Times. Exclusive Agent, JOS. F. VION, 43 West 30th St., N. Y. City.

MAUDE COURTNEY

WHO SINGS THE OLD SONGS.

is also fatally afflicted with a desire to emulate the example and share the success of Maude Courtney by singing the old songs, but she lacks the freshness of voice and the sureness of touch that enable the gesture lady to make a hit even with the Presidential family.—Chicago, Telegraph, March 29.

THE SISTERS HAWTHORNE

LILLIAN and LOLA.

THE LILY OF LAGUNA

Presenting Leslie Stuart's Charming Operetta. The Hit of the London Music Hall Season. American Tour, Commencing in April, includes New York, Omaha, Kansas City, Los Angeles, San Francisco, Milwaukee, Philadelphia, and Boston.

Only Open Dates April 23, June 3 and 11.

All communications to this office.

FRANK WHITMAN, AT LIBERTY

Trick Violinist and Monologist. The only performer introducing a violin song and dance—a decided novelty.

for First-Class Farce-Comedy for Next Season.

Juvenile Parts and Strong Specialties.

Address 323 West 17th St., N. Y. City, or Agents.

MISS NORTON, April 2, Fountain Sq., Cincinnati.

"Sidney Grant, assisted by a tall, good-looking young woman, whose name is Miss Norton, on the Columbia program, pleased so well Sunday matinee that the audience could not get enough of them. After responding to four but to no avail, and about half of the act was unheard."—St. Louis Chronicle.

hall at the New York (formerly Olympia). They are five men who play four banjos and a harp, and the music they make is said to closely resemble the sound of human voices.

Emma Pollock, the "Maggie Murphy girl," was in Johannesburg, South Africa, when last heard from.

Stage Frights, or Waiting for the Laugh, is the title of a new sketch by Mark Melford, which is now being performed in London.

Solaret, "Queen of Light," has been especially engaged as a special feature of the bill at the Savoy, Lowell, Mass., this week.

Frank Latona's success in England continues. He is now filling an engagement at the London Alhambra.

James K. Adams has closed with the Curtis Comedy co., and is again playing dates. He is at the Standard Theatre, Philadelphia, this week.

Mr. and Mrs. William Robyns scored a genuine hit at the Orpheum in San Francisco, with their new sketch, *Straight Tip Jim*. They are in Los Angeles this and next week, and will play the other Orpheum houses before returning East.

Theo Trovillo, ventriloquist, lately with West's Minstrels, is a guest at The Colonial, Mt. Clemens, Mich.

The success of Sydney Grant and Miss Norton in the West continues unabated. Last week at the Columbia, St. Louis, they scored such a hit that the artist who followed them had to wait until the applause for them subsided before she could go on with her turn.

Burton made a big hit last week at the new Grand, Boston. This week he is at Rochester, and next week will be at Tony Pastor's.

Garry and Waters, the young and clever song illustrators, are doing exceptionally well with "In the Mohawk Valley," by Hattie Starr; "Just

SUMNER

Managers of Parks playing sketches write for terms and time for THE DESERTER, the funniest 20 minute dramatic act in Vaudeville. Address Agents, or MISS ENGEL SUMNER, 333 W. 32d Street.

write SKETCHES for Vaudeville work. Generally have one or two on hand.

L. M. MIRROR office

MR. AND MRS. NEIL LITCHFIELD

With Uncle Josh Sprucey Co. Offers invited for Summer and next season. Home address, Hillsdale, Mich.

As the Sun Went Down," by Udall, and "The Old Folks Are Longing for You, May," by Ford and Bratton.

Mr. and Mrs. Milton Nobles, who have been playing steadily since the first of August, are taking a few days' well-earned rest with Mrs. Nobles' parents, at Lebanon, Ohio. They will resume their tour at Hyde and Behman's, Brooklyn, on April 17.

Harry Bruns has given up the management of the music hall, Leominster, Mass. Bruns and Nina left yesterday for Butte, Mont. Their singing dog Fritz has been put to board in a veterinary hospital in Boston.

Papinta turned people away for ten consecutive performances at the Creighton-Orpheum in Omaha.

Rose Randall, the descriptive vocalist and song illustrators, has booked up for months on the Western circuit, and is one of the most popular

favorites on the Coast. She is now singing "This Wedding Cannot Be," "Just As the Sun Went Down," and "The Old Folks Are Longing for You, May."

Malcolm Williams, author of "My Ann Elizer," has written another good one, entitled "My Watermelon Boy," which is published by Myll Bros. Mr. Williams is still with the Imperial Stock Co. in St. Louis.

While Annie St. Tel was in Rochester recently was interviewed by a representative of the *Herod*, and chatted very interestingly of her work.

Roger and Belle Dolan have made a big hit in their new comedy sketch, *Married by License*, written for them by Ed Christie.

Elvira Francell and Tom Lewis continue to make a big hit in vaudeville. Last week at the Creighton-Orpheum in Omaha they were particularly successful.

Vess L. Ossman finished his engagement at the Manhattan Theatre on March 25. He played the *band* at seventy-one performances and was a decided hit at each one.

Horace Noble and Tessie Lorraine, late of the Chattanooga Co., will shortly present a new sketch in vaudeville.

M. H. Throop has leased the Cosmopolitan Opera House, New Britain, Conn., for five years, and has had the house refitted and renovated. Repertoire and vaudeville at popular prices will only be played. April 7 has been set as the opening date, with Press Eldridge and Walter Leon heading a strong vaudeville bill.

One-act play for sale. J. B. W. MIRROR.

VAUDEVILLE PERFORMERS' DATES.

Alfaraila, Sadi—Proctor's, N. Y. 3-8.
Albini—Haymarket, Chicago, 3-8.
Adams, Jas. R., and Co.—Standard, Phila., Pa. 3-8.
Albortus and Bartram—Folies Bergere, Paris, France, March and April.
Andersen, Arthur—Shea's, Buffalo, 3-8.
Alvin, Gardner, Me. 3-8, Bangor 10-15.
Akimoto's Japs—Sam T. Jack's, N. Y. 3-8.
Angela Sisters—Lycum, Memphis, 10-15, St. Charles, New Orleans, 17-22.
Allister, Hy—Keith's, N. Y. 3-8.
Acas—Chicago O. H. 3-8.
Asheys, The—Olympic, Chicago, 17-22.
Auber, Louise—Comedy, Syracuse, 3-8.
Burkhart, Lillian—Orpheum, San Francisco, 9-15.
Bogert and O'Brien—N. Y. City 3-8, Dewey, N. Y., 10-15.
Burgess, Neil—Proctor's, N. Y. 3-8.
Beaumont Sisters—K. and B's, N. Y., March 17-8.
Blockson and Burns—Columbia, St. Louis, 3-8.
Burto—Pastor's, N. Y., 10-15.
Bryant and Saville—St. Charles, New Orleans, 3-8.
Academy of Music, New Orleans, 10-15.
Brown, Harrison and Brown—Memphis, Tenn., 3-8, Nashville 10-15.
Barry and Bannan—Novelty, Brooklyn, 3-8.
Bloodgood, Fanny—Chicago O. H. March 3-8.
Bartell Trio—Gardiner, Me. 3-8, Bangor 10-15.
Barlow, Mrs. M. G.—Harlem Music Hall 3-8.
Bush, Frank—Shea's, Buffalo, N. Y. 3-8.
Bostonian Comedy Four—Lycum, Memphis, March 27-8.
Boucault and Horne—H. and B's, Brooklyn, 3-8.
Baker, Pete—Hopkins, Chicago, 3-8.
Beatty, Tom—Chicago O. H. 3-8.
Brownings, The—Auditorium, Phila., 3-8.
Budworth, Mr. and Mrs. Hy—Bijou, Wash'n, 3-8.
Boothick Quintette—G. O. H., Wash'n, 3-8.
Burt, Nellie—G. O. H., Syracuse, 3-8.
Cockley and Husted—Proctor's, N. Y. 3-8.
Clivette—Royal Theatre, Birmingham, England—Indefinite.
Couthon, Jessie—Keith's, N. Y. 3-8.
Caron and Herbert—Chicago O. H. 3-8, Haymarket, Chicago, 10-15.
Case, Charles—Keith's, Boston, 3-8.
Cooke, May—Keith's, Phila., 3-8.
Crosby and Dwyer—Hopkins, Chicago, 3-8, Alhambra, Milwaukee, 10-15.
Colmans, Four—Keith's, N. Y., March 27-8.
Clifford and Huth—Auditorium, Phila., 3-8.
Cochrane, Gertrude—G. O. H., Wash'n, 3-8.
Carl Damann Troupe—Harlem Music Hall 3-8.
Chit, Mong—K. and B's, N. Y. 3-8.
Caine Bros.—Shea's, Buffalo, 3-8.
Cyr and Hill—Pastor's, N. Y. 3-8.
Cushman, Frank—Proctor's, N. Y. 3-8.
Columbian Four—Proctor's, N. Y. 3-8.
Carus, Emma—Palace, N. Y. 3-8.
Carroll and Crawford—Bijou, Wash'n, 3-8.
Crane Bros.—Shea's, Buffalo, 3-8.
Clayton Sisters—Grand O. H., Syracuse, 3-8.
Carter, Tom—Comedy, Syracuse, 3-8.
Diamond, Charles—Palace, N. Y. 3-8.
Dunne and Jerome—Shea's, Buffalo, 3-8.
Doherty, Professor—Hopkins, Chicago, 3-8.
Davis, George C. H. and B's, Brooklyn, 3-8.
Dandy, Jess—Leland, Albany, 3-8, Proctor's, N. Y., 10-15.
Darrow, Mr. and Mrs. Stuart—Bijou, Richmond, 3-8, G. O. H., Wash'n, 17-22.
De Forests, The—Keith's, Prov., 3-8, Keith's, Phila., 10-15.
Dale, Musical—Keith's, N. Y. 3-8.
Dixon, Bowers and Dixon—Pastor's, N. Y. 3-8.
Damm Brothers—Keith's, Prov., R. I. 3-8.
Demotio and Belle—Hamilton, Canada, 3-8, Boston, Mass., 10-15.
Donovans, The—Palace, N. Y. 3-8.
Dean and Jose—Harlem Music Hall 3-8.
Deegan, Arthur—Harlem Music Hall 3-8.
Dryden and Leslie—Sam T. Jack's, N. Y. 3-8.
De Leon, Mlle.—Sam T. Jack's, N. Y. 3-8.
Duffy, Sawtelle and Duffy—Palace, N. Y. 3-8.
Daly's, The—Keith's, Boston, Mass., 3-8.
Duncan, A. O.—Cook O. H., Rochester, 3-8.
Electros, The—Haymarket, Chicago, 3-8.
Elsworth and Bart—Folies, New Haven, 3-8.
Eubank—National, Phila., 3-8, Holiday Street, Baltimore, 10-15.
Escamillos, Two—H. and B's, Brooklyn, 3-8.
Emery and Russell—Olympic, Chicago, 3-8.
Edson, Harry—Keith's, Phila., 3-8.
Elinore Sisters—Auditorium, Phila., 3-8.
Eckert and Berg—Cook O. H., Rochester, 3-8.
Falke and Semon—Hopkins, New Orleans, 3-8, Olympic, Chicago, 10-15.
French, Henri—K. and B's, N. Y., Feb. 28-8.
Felix and Barry—G. O. H., Wash'n, 3-10, Leland, Albany, 10-15.
Farron, T. J.—Orpheum, Kansas City, 3-8, Orpheum, Omaha, 10-15.
Fox and Allen—Keith's, Phila., 3-8.
Fox and Foxie—Keith's, Prov., R. I. 3-8.
Fox, Professor—Chicago O. H. 3-8.
Fanchonette, Three Sisters—Shea's, Buffalo, 3-8.
Forbes and Quinn—Keith's, Prov., R. I. 3-8.
Frye and Allen—Pastor's, N. Y. 3-8.
Flatow and Dunn—Pastor's, N. Y. 3-8.
Fowler, Bertie—Proctor's, N. Y. 3-8.
Ford and Davern—Palace, N. Y. 3-8.
Favor and Sinclair—Novelty, Brooklyn, 3-8.
Fields and Ward—Keith's, Boston, 3-8.
Fisher and Carroll—H. and B's, Brooklyn, 3-8.
Fox and Summers—Olympic, Chicago, 3-8.
Garrisons, The—England—Indefinite.
Gaylor and Graff—Keith's, Phila., 3-8, Shea's, Buffalo, 10-15.
Gassman, Josephine—Orpheum, San Francisco, 2-15.
Glenn, James R.—Wonderland, Detroit, 3-8.
Gleason, The—Pastor's, N. Y. 3-8.
Gardner and Ely—Wash'n, D. C., 3-8, Richmond, Va., 10-15.
Gladstone, Lotta—Novelty, Brooklyn, 3-8.
Gardner and Gilmore—Pastor's, N. Y. 3-8.
Gilfoil, Harry—Keith's, N. Y. 3-8.
Griffin and Griffith—Keith's, N. Y. 3-8.
Gunning, Louise—Proctor's, N. Y. 3-8.
Gypsy, Little—Novelty, Brooklyn, 3-8.
Gafney and Dunn—Haymarket, Chicago, 3-8.
Graham, Geo.—Bijou, Wash'n, 3-8.
Gracey and Burnett—Comedy, Syracuse, 3-8.
Gravies, Lew—Haymarket, Chicago, 3-8.
Higgins and Leslie—Olympic, Chicago, 3-8.
Howe and Edwards—England—Indefinite.
Hart, Annie—Columbia, St. Louis, 3-8.
Howard, Professor—Haymarket, Chicago, 3-8.
Hanson and Nelson—Howard, Baltimore, 3-8.
Hall, E. M.—Wonderland, Wilmington, Del., 3-8.
Hale Sisters—Sam T. Jack's, N. Y. 3-8.
Hall, Pauline—G. O. H., Syracuse, 3-8.
Hegelmanns, The—G. O. H., Syracuse, 3-8.
Hanley and Jarvis—Keith's, N. Y. 3-8.
Hoey, May—Proctor's, N. Y. 3-8.
Hart and De Mar—Keith's, Boston, 3-8.
Hartley and Amann—Haymarket, Chicago, 3-8.

Hall, Artie—Olympic, Chicago, 3-8.
Hart and Williams—Keith's, Phila., 3-8.
Hadley and Hart—G. O. H., Wash'n, 3-8.
Harvey Sisters—G. O. H., Wash'n, 3-8.
Hazzard, Grace—Cook O. H., Rochester, 3-8.
Hathaway, Professor—G. O. H., Syracuse, 3-8.
Haskell, Loney—Comedy, Syracuse, 3-8.
Henshaw, Vinnie—Comedy, Syracuse, 3-8.
Johnson and Dean—K. and B's, N. Y. 3-8.
Jones, Grant and Jones—Pastor's, N. Y. 3-8.
Johnsons, Musical—Auditorium, Phila., 3-8.
Irwin and Hawley—Novelty, Brooklyn, 3-8.
Krause and Rose—Chicago O. H. 3-8.
Kendall, Ezra—Keith's, Prov., R. I. 3-8.
Kelly and Ashby—K. and B's, N. Y., March 27-8.
Keno and Welsh—Palace, N. Y. 3-8.
Kelly and Burgess—Chicago O. H. 3-8.
King and Strange—Chicago O. H. 3-8.
Kellys, The—Keith's, Phila., 3-8.
Kilpatrick, Chas. G.—Chicago O. H. 3-8.
Kriese, Professor—Keith's, Boston, 3-8.
Kline and Clifton—Keith's, Boston, 3-8.
Karl and Zeno—Chicago O. H. 3-8.
Krell, Carl—Keith's, Phila., 3-8.
Lester and Jermon—Keith's, Phila., 3-8.
Leech, Al., and Three Rosebuds—Orpheum, Omaha, 3-8.
Leon, Frank—Keith's, Boston, 3-8.
Ladell and Francis—Shea's, Buffalo, 3-8.
Lorenberg Sisters—Keith's, Prov., R. I. 3-8.
Lingard, Georgia—Olympic, Chicago, March 27-8.
Leo and Chapman—Wonderland, Wilmington, Del., 3-8.
Loder, Chas.—Wonderland, Wilmington, Del., 3-8.
Lis Vougheres—Pastor's, N. Y. 3-8.
Leslie, George—Novelty, Brooklyn, 3-8.
Leslies, The—Keith's, Boston, 3-8.
Lazell—Keith's, Boston, 3-8.
La Moine Bros.—Olympic, Chicago, 3-8.
Le Claire and Hayes—Olympic, Chicago, 3-8.
Leisennings, The—Olympic, Chicago, 3-8.
Lee, Henry—Auditorium, Phila., 3-8.
Lyte and Reynolds—G. O. H., Syracuse, 3-8.
Karl and Zeno—Chicago O. H. 3-8.
Mitchell and Prince—Bijou, Wash'n, 3-8.
Murphy, W. H.—Cook O. H., Rochester, 3-8.
Moran, Pauline—Comedy, Syracuse, 3-8.
Marshall, Edna Bassett—Wonderland, Wilmington, Del., 3-8.
Mitchell, Kattie—Shea's, Buffalo, 3-8.
Morris, Felix—Columbia, St. Louis, 3-8, Alhambra, Milwaukee, 10-15.
Morelos, The—Pastor's, N. Y. 3-8.
Madison Bros.—Pastor's, N. Y. 3-8.
Mack, Tom—Novelty, Brooklyn, 3-8.
Metropolitan Musical Four—Keith's, Boston, 3-8.
Moreland, Thompson and Roberts—Hopkins, Chicago, 3-8.
Melville and Stetson—Olympic, Chicago, 3-8.
Mills, Kitty—Chicago O. H. 3-8.
McNeal and Prince—Chicago O. H. 3-8.
Monroe, Geo. W.—Auditorium, Phila., 3-8.
Montrose Troupe—K. and B's, N. Y., March 13-8.
Morton and Revell—Shea's, Buffalo, 3-8.
Moreland, Beatrice—Novelty, Brooklyn, 3-8.
MITCHELL, MASON—Pittsburgh, 3-8.
McIntyre and Peak—Haymarket, Chicago, 3-8.
Merle Sisters—H. and B's, Brooklyn, 3-8.
Mardo—Leland, Albany, 3-8, Bijou, Richmond, Va., 10-15.
McAvoy's, The—Cook O. H., Rochester, 3-8.
McCarthy, The—Chicago O. H. 3-8.
McAvoy and May—Keith's, Boston, 3-8.
Matthews and Harris—H. and B's, Brooklyn, 3-8.
Merle and Reynolds—National, Phila., 3-8, Holiday, Baito, 10-15.
Montgomery and Stone—Proctor's, N. Y. 3-8.
Maguire, Nellie—Haymarket, Chicago, 3-8.
McMahon, The—Haymarket, Chicago, 3-8.
Nivens, Francois—Keith's, N. Y. 3-8.
Nawns, The—Proctor's, N. Y. 3-8.
Nestor and Bennett—H. and B's, Brooklyn, 3-8.
Nelson Sisters—Comedy, Syracuse, 3-8.
Niblo, Fred—St. Charles, New Orleans, 3-8.
Nugent, Mand—Bijou, Wash'n, 3-8.
Nelson Sisters—Olympic, Chicago, 3-8.
Neilsen Sisters—Keith's, Boston, 3-8, Fountain Sq., Cin., O., 17-22.
Ossman, Vess L.—Manhattan Theatre, City, Feb. 23—Indefinite.
O'Rourke and Burnett—Sam T. Jack's, N. Y. 3-8.
O'Brien and Havel—Harlem Music Hall 3-8.
Onri, Adele—Proctor's, N. Y. 3-8.
O'Dell, Eddie—Keith's, N. Y. 3-8.
Partellos, The—Ogdensburg, 3-8.
Power, H. H.—Ogdensburg, 3-8.
Pamondan and Ormendo—Haymarket, Chicago, 3-8.
Pattons, The—Bijou, Wash'n, 3-8.
Phasey Troupe—Keith's, Prov., R. I. 3-8.
Quinn, Kitty—Haymarket, Chicago, 3-8.
Russell Brothers—Keith's, Phila., 3-8.
Rowse, J. H.—at the Manhattan Theatre, has not yet signed for next season. Communications should be addressed to her at Low's Exchange, 1123 Broadway.
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Lillian Dix, who filled a special engagement with *Bimbo of Bombay*, is open to offers.
"Buyer," care this office, wants scenery suitable for an Uncle Tom production.
The Five Noses act with McFadden's Row of Flats, this season, never failed to win encores. They are open for negotiations for the approaching season, the best of farce-comedies only receiving their consideration.
The Schrode Brothers, whose acrobatic act has always been a headliner, are playing over the Castle circuit at present.
Nettie Bourne, the new leading woman with the New Orleans Stock, has received the unqualified endorsement of the press of that city. Her popularity with the theatregoers is in the ascendency.
Augustus Wolford, who is seen to advantage in old men and character roles, is disengaged, and may be addressed at 241 West Thirty-eighth Street.
Severin J. De Deyn, who has just finished his engagement as leading man of the Lyceum Theatre Stock, Brooklyn, will consider offers for the rest of this and next season. Mr. De Deyn's address is 408 Dean Street, Brooklyn.
Sheridan Block having resigned from Stuart Robson's company, is in town. He will accept only first-class engagements for the rest of this season.
Professor C. M. Alvieni is at work upon a new dance for Mazie King, which he declares will be quite novel.
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Manager John R. Oldfield, of the Whitney Opera House, Fitchburg, Mass., says: "James R. Walte came here Holy Week with the Walte Comedy Company, and did the biggest week ever played in this city, not excepting his opera company, which had held the record at the Whitney Opera House. The week's receipts were nearly \$1,900."
Lydia Knott is playing the role of Azalia in *At Piney Ridge* at the Star Theatre this week.
An excellent one-night stand in Ohio is Zanesville, where R. D. Schultz is managing Schultz's Opera House and playing only the best. With a population of 30,000 to draw from, reputable attractions have fared splendidly.
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SAID TO THE MIRROR.

GILMORE AND LEONARD: "P. A. Paulecraft, lately agent for our Hogan's Alley company, resigned at our request."

D. S. VERNON, general manager William H. West's Big Minstrel Jubilee: "I am in town for a flying visit to arrange for the appearance here of our organization. Have offers from three theatres and have not yet decided which to accept. Our business out West has been tremendous, and the indications are that during our coming engagement in Chicago we will beat all records. I cannot disclose our plans for next season yet, but will tell you that we have several great schemes on foot. The organization will number fifty people next year, besides the five men ahead, and it will be altogether one of the strongest companies on the road."

JOHN B. ARTHURS: "Kindly correct the statement that myself and others will build a theatre at Waukau, Wis., and contemplate the erection of a playhouse at Appleton, Wis. George H. Johnston, of St. Louis, and John Fischer, of Kewanee, Ill., are to build the theatre in question."

JAMES YOUNG: "Complications have arisen from the fact that there is another James Young, playing with the MacLean-Tyler-Hanford company. I am at present with Augustin Daly's company. Next season I shall tour again in a new play."

MATTERS OF FACT.

Aubrey Mittenhall has purchased outright from Martin Dixon and Jesse Burns *The Land of the Living*. He has placed this drama and also his own, *The Brooklyn Handicap*, in the hands of T. H. Winnett, the agent.

Kittie Coleman wishes it known that she is not related to Dan McCarthy, Jr., now touring in *True Irish Love*, and that she has no connection whatever with an organization bearing the misleading name of McCarthy's company.

F. C. Zehrung reports business as very large at the Oliver Theatre and Funke Opera House, Lincoln, Neb., of which he and L. M. Crawford are managers.

Grace P. Atwell has been playing *Camille* in the West, and has been highly praised for her work.

The season of Tennessee's *Pardner* will not close before the middle of May. After a limited number of towns in New England, Manager Alston will take his company West again, playing the Lyceum Theatre, in Buffalo, and return dates in Indianapolis, Columbus, and Dayton. The season has been the most prosperous the play has ever enjoyed.

Bobby Gaylor opened in McSorley's *Twins* at Cripple Creek, Col., April 2, to the largest audience ever known in that town.

Isabel Pitt Lewis will be open to offers for Summer engagement after May 1. The critics this season have praised her highly.

A comedy which has had a successful production at a first-class theatre is offered on royalty or for sale by "T. R. S.," 360 Dorchester Street, Boston, Mass.

Walter B. Woodall will be disengaged after May 6, when Joseph Jefferson's *Spring* tour comes to an end.

The Weddell House continues to be a favorite home for professionals visiting Cleveland.

Arnold M. Alexander, who played *Gecko* in *Trilby*, and *Armstrong* in *Alabama*, has won flattering notice.

Oscar Wood has a play, *At the Cost of Her Life*, suitable for a female star, which he will let on royalty. His address is 21 Bell Street, Stamford, Conn.

A girl of 15 or 16 with a pretty face and good figure and some dramatic experience is wanted by Mr. J. M. O'Brien, at the Harlem Opera House, April 6, at 10 A. M.

Lee Baker, who has played *Antonio*, *Laertes*, *Colonel Damas* with William Owen this season, will be open to negotiate for offers after June 1. His permanent address is 6121 Ellis Avenue, Chicago.

Louise Beaudet, who scored so signally in the title role of *Mlle. Zola* at the Manhattan Theatre, has not yet signed for next season. Communications should be addressed to her at Low's Exchange, 1123 Broadway.

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giving two plays a week. He should be addressed at the Hotel Davidson, Milwaukee, Wis.

Julia Calhoun will hereafter be known professionally as Julie Jolle. She has not signed for next season and may be addressed care this office.

Ed W. Cook has been re-engaged by Cole and Johnson to take the management of a Trip to Coontown and attend to the booking. His headquarters will be at McConnell's Exchange, in the Knickerbocker Theatre Building. Cole and Johnson close their present season in Milwaukee this week.

Charles Avery, the clever little eccentric comedian, who has proven so successful in the title role of *Charles's Aunt*, and has been equally capable in *The Strange Adventures of Miss Brown*, may be signed for this and next season.

Fast Day, April 27, which is a holiday in New England, is open at the Music Hall, Lewiston, Me.

The Summer season of Marks Brothers' company commences June 5. Good people who can do specialties are wanted by Manager Tom Marks, who should be addressed care of this office.

Baby Beatrice, a petite singing and dancing comedienne, has evidently won the hearts of her critics, judging from the lavish praise that has been bestowed upon her and her work. She is a big favorite everywhere.

The next regular meeting of the Edwin Forrest Lodge, No. 2, A. O. O. F., will be held at the house of the order May 7, at 2 o'clock.

American artists are wanted for Ben Greet's *Belle of New York* company, which is booked for an extended tour in England, commencing August 7. J. Bannister Howard, care of Scott's Exchange, 3 Northumberland Avenue, London, Eng., is engaging the people.

Mat Armbruster and Sons, of Columbus, O., have furnished the McLean-Tyler-Hanford company with complete scenic productions for the plays which they will put on at the Herald Square Theatre during their New York run. Messrs. Armbruster and Sons have facilities for turning out work at short notice.

James A. Keane, who impersonates a young lieutenant in *Patrice's sketch*, *Edna's Ghost*, has scored handsomely in the role. At Proctor's last week and the Novelty, Brooklyn, the week before, his portrayal received the marked approval of his audiences.

Tony West, equally capable in all lines of comedy, will consider offers for engagement after April 15. He may be addressed care of this office.

To complete a Summer company "H. Legitimate," care this office, wants some experienced people.

J. G. Mettelbach, manager of the Grand Opera House, Marceline, Ia., wants a few good repertoire companies for this month (April).

Scott Cooper, who has played characters and heavies with Albaugh's Stock company, Baltimore, for two seasons, may be addressed at the Lyceum Theatre, Baltimore.

Ella Bailey Robertson has not yet closed for the Summer season.

THE ELKS.

Lawrence, Mass., Lodge No. 65, elected the following officers March 22: E. R. Marcus A. Chase; E. L. K. Joseph T. White; E. L. K. D. P. Desmond; E. L. K. Frank J. Whalen; Secretary, John T. Brown; Treasurer, Thomas Fallon; Tiler, M. B. Townsend; Trustee, George A. Morris; Representative to Grand Lodge, D. J. O'Mahoney; Alternate, J. T. Reynolds.

The annual election of Jackson, Mich., Lodge No. 113, held March 27, resulted as follows: E. R. John E. McGraw; E. L. K. Fred V. Hawley; E. L. K. M. A. Henry; E. L. K. F. P. McQuillan; Secretary, F. A. Palmer; Treasurer, Charles Rutsen. The lodge closed the year with a membership of over 600, and is in a flourishing condition. A fair will be held April 6-15.

Jersey City, N. J., Lodge No. 211, elected March 27: E. R. Christie J. McCabe; E. L. K. William J. Cunningham; E. L. K. John Moody; E. L. K. Charles H. Smith; Secretary, Robert McDonald; Treasurer, James F. O'Meara; Tiler, William J. Forsyth; Trustee, John Glenn; Organist, Frank Coghill; Physician, Dr. John Nevin; Representative to Grand Lodge, P. T. Powers.

A lodge was instituted at Wabash, Ind., March 23.

Chillicothe, O., Lodge No. 52 initiated a class of six March 20.

The election of officers of Grand Forks, N. D., Lodge No. 255, held March 18, resulted thus: E. R. W. W. Hall; E. L. K. John Dinnie; E. L. K. F. V. Kent; E. L. K. C. J. Fisk; Secretary, F. A. Brown; Treasurer, W. B. Wood; Trustee, J. J. McCallum; Tiler, J. H. Ward; Grand Lodge Representative, W. W. Hall; Esquire, Robert Brownlee; I. G. William Adams; Musician, C. J. Kops; Chaplain, W. L. Wilder.

At the regular weekly meeting of Stockton, Cal., Lodge No. 218, the following officers were elected: E. R. W. H. Malloy; E. L. K. Gus G. Grant; E. L. K. C. L. Ruggles; E. L. K. H. W. Lewis; Secretary, H. D. Hansen; Treasurer, R. B. Teufel; Trustees, Richard Lauxon, and Tiler, F. W. Ratz. On April 8 a grand social session will be given in honor of the Fresno and Sacramento lodges.

New York Lodge, No. 1, elected these officers March 26: E. R. Edward Leach; E. L. K. John J. Kehoe; E. L. K. Hubert De Lappe; E. L. K. William Hartman; Secretary, George W. Anderson; Treasurer, Robert J. Draddy; Tiler, John McGown.

OBITUARY.

John Ferguson Nisbet, dramatic critic of the *London Times*, and writer of "The Handbook" column in the *London Referee*, died in London on April 1, aged forty-eight years.

William Morton Clifton, known in the profession as Will C. Morton, of Morton and Slater, died on April 2, 1899, at his home, 462 Bergen Street, Brooklyn, aged forty-one. The remains will be interred in the Actors' Fund plot at Evergreens Cemetery. His wife survives him.

George B. Rowe, professionally known as George R. Brennen, died on March 30 at his residence, 209 East Fourteenth Street, New York, of aneurism. The deceased was born in July, 1865. He was a member for six years of the Gotham Comedy Quartette, and played his last engagement at Keith's Theatre, Boston, Feb. 20. His remains were taken to Providence.

Born.

DORNEY—A son to Mr. and Mrs. Richard Dorney, in New York city, on March 28.

Married.

FORD—IZETT—Hugh Ford and Jessie Izett, in Pittsburgh, Pa., on March 27.

Died.

CLIFTON—William Morton Clifton (Will C. Morton), at Brooklyn, on April 2, aged 41 years.

LECLERCQ—Rose Leclercq, in London, England, April 2.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Business at the various houses the past week has been very good. The Holy Week answers are a great success. Hopkins offers Diplomacy, with Pete Baker, W. M. Cressy and Blanche Dayne. Moreland, Thompson and Roberts, and Doherty's poodles are the vaudeville portion.

Haymarket: The programme includes the Three Schrod Brothers, Low Hawkins, Stine and Evans, Howard's ponies, Albin, Electra, Hartley and Amann, Nellie Maguire, the McMahons, Raymond Trio, Shattuck and Bernard, Plamondon and Armond, Warren and Howard, Gaffney and Burton, and Kitty Quinn.

A good bill is at the Olympic, which embraces the Nelson Sisters, Melville and Stetson, Stanton and Modena, John T. Tierney, the Rexos, Higgins and Leslie, George Lingard, La Moynie Brothers, Le Claire and Hayes, Millie Scott, Emery and Russell, Fox and Summers, Artie Hall, and the Leisnerings. J. H. Stoddard made his Chicago vaudeville debut at the Chicago Opera House, and is presenting a condensed version of "The Long Strike." The others are: Caron and Herbert, Krouse and Rosa, Stanley and Jackson, John and Nellie McCarthy, Zeno, Karl and Zeno, Charles Kilpatrick, Wilson and Halpin, Kitty Mills, Kelly and Burgess, Acantos, Professor Fox, Tom Beatty, King and Stange, McNeal and Prince, and Steel and Stafford.

The Gay Masqueraders remain for another week at Sam T. Jack's. The co. does not meet with the expectations of the audiences.

Items: Drexel is closed. Sam Gumpert is here booking headliners with Ben Harris for Sularian Park, St. Louis. The Empire Comedy Four are making a big hit with the Pousse Cafe co. at the Adelphi. Williams and Walker are turning "em away at the Alhambra. A big colored act is being formed here by sixteen people, entitled My Honolulu Queen, which includes such well-known artists as: Sam Lucas, Julie Boehm, Billy Caldwell, Dora Peterson, and Stella Brown. They gave a trial performance for Colonel Hopkins and Martin Beck at the Gaiety last Saturday. W. E. Johnson is the manager. The Sol Bloom Music co. are furnishing the music. Horwitz and Bowers have signed a contract with the Wittmark Music Co. for a term of years to write and compose music exclusively for this firm. There has been a number of rumors that these popular writers were going into the publishing business themselves, but they are without foundation.

Mr. Bowers, who joined The Telephone Girl, signed a contract in Detroit, March 31, and Mr. Horwitz is now located with the Wittmark Co. here. George Collins will go ahead of George Hall's co. next season. Sans Souci Park promises to be the real resort here this summer. They have booked for their opening features Marie Jensen and Bessie Bonchill. Ching Ling Foo, the Chinese magician, is in trouble, and I am afraid will be sent back to his native country by order of the Emperor. It seems that Ching Ling Foo was loaned to this Government by his own that he might give exhibitions at the Omaha Exposition, he to be returned after the fair was over, or when his Emperor called for him. Colonel Hopkins is at a white heat, and expects to unravel the tangle by Tuesday. If he does not he will lose a number of good American dollars, as he has already signed a number of contracts for a large sum. Lillian Burkhardt, after a very successful season here, leaves for the coast Monday.

BOSTON, MASS.—Joseph Hart and Carrie De Mar head the bill at Keith's this week, with Mr. and Mrs. Arthur Sidman coming as close second. The others are: McAvoy and May, Lizzie and Vinie Daly, Charlie Case, Fields and Ward, Frank Leon, Kriesel's dogs, Riley and Hughes, the Reed Family, the Metropolitan Musical Four, Weston and Breen, the Leslie, Kline and Clifton, Lazell, and the biograph.

The Manhattan Club Burlesquers are at the Grand. Among the vaudeville features are: Marjorie and Pearl, Lew Wells, the Aherns, Sheehan and Sheehan, the Keegans, Harry Boyd, Barnell, Charles and Minnie Osborne, Viola Hison and Rose Carlin.

The City Sports at the Howard Atheneum introduce the Monte-Mary Troupe, Farnum and Nelson, Al. Lawrence, Whitelaw and Stewart, Scanlon and Stevens, Allie Leslie and Flossie Gaylor, while the house olio is made up of the Stewart Sisters, Zantrell and Ashley, the Tanakas, Gorman and West, the Johnsons, Edith Carroll, Jeanette Laford, E. J. McKewen, J. H. Mack, John Goss, and Mlle. Perkins.

Vanity Fair is at the Lyceum. Specialties are by Newell and Shewett, Morrissey and Rich, the Lowell Brothers, Miss Dixie, Farrell and Taylor, Ralph G. Johnstone, Emery and Marlow, and Marjorie Tebeau.

Gorman's Troubadours and Cake Walk co. furnish plantation merriment for the smoking concert at the Palace. In the co. are: Wesley and Corinne Norris, Bradley and Bradley, the Alabama Comedy Four, Kingsbury, and the Big Eight.

At Audin and Stone's are: Albene and Lorraine, Hugh McVey, the d'Alorja, the Naval Eight, the Brothers Banker, Cogan and Bacon, the Lennards, Mammie Harnish, Leeward Brothers, Archer and Garlow, Batchelor Sisters, James A. Baisley, and the Sisters Robins.

Laura Burt is coming back to Keith's 10, a week ahead of the return of "The Dangerous Maid" with the "original cast" to the Park. I hope she will do the "I am an actor" speech this time. It made a big hit the last time she was here.

Keith's Theatre celebrated its birthday last week, and, as she has done every year since its opening, "Baby Lou" sent to her friend, the manager, a beautiful floral piece, which was displayed in the red room.

JAY BENTON.

WASHINGTON, D. C.—The Grand Opera House this week has Georgia Gardner and Edgar Atchison-Ely. Lydia Barry and George Felix, Wormwood's dogs and monkeys, Gerrie Cochran, the Black and Quintette, Hadley and Hart, the Harvey Sisters, and Edward F. Reynard. The attraction at the Lyceum Theatre is Joe Oppenheimer's Miss New York, Jr., co., which includes: The Craig Musical Trio, the Casino Comedy Four, Lawrence Crane, James and Sadie Leonard, Post and Clinton, and Akimo's Japanese Troupe. May Howard's co. next.

The Bijou bill includes: Maud Nugent, Johnnie Carroll and Mrs. Hartford, Mr. and Mrs. Fox, Budworth, George Graham, Mitchell and Prince, Inno Salmo, Mr. and Mrs. Patton, and the American Vitagraph. Items: The strong feature of the Rents-Santley Burlesque co. at the Lyceum last week was the specialty of the Sisters Engstrom. They were the recipients of very handsome flowers. Those that have promised to appear at the testimonial benefit to Manager John Gries at the Bijou Theatre next Thursday night are: Marie Dressler, Mr. and Mrs. Arthur Sidman, Frank Bush, Haley's Military Concert Band, Hubert Wilke and Dorothy Morton, Joe Welch, Signor Liberatti, Mr. and Mrs. Goodman, Charles Grapewin and Anna Chance, and James and Fannie Donovan. The managers have decided to abandon the Sunday night concerts, which will be welcome news to the performers.

JOHN T. WARDE.

PHILADELPHIA, PA.—Easter week at Keith's is always a glorious occasion, and a monster programme is presented to the public. The features are: Russell Brothers, Rose and Midgets, John C. Fox and Kate Allen, Reno and Richards, Willett and Thorne co., Pat and Mattie Rooney, Dan and Bessie Kelly, Harry Edison's dog, Lester and Jerman, Hart and Williams, Carl Krill, and the biograph.

The Trocadero has Fred Irwin's Majestic Burlesquers. Among the features are: The Todd Judge Family, Carmontelle Sisters, Grace Vaughn, Bickel and Watson, Jennie Clifford, Quigley Brothers, Russell and Tyline, Irwin and Remington, George Betts and Arthur Grist. The show is first class and will enjoy large patronage. Al Reeve's co. 10, Harry Morris 17.

The Lyceum Theatre has a great card in Robert Fitzsimmons and his specialty co. Whitman and Fenton, Drawee, Frank White and Billy Williams, George H. Whitman, and Foley Trio are the features. The Rents-Santley co. 10.

The Robin Hood, Jr. co. is the attraction for week at the Kensington. Merry Widows, Rents-Santley co. 17.

PROVIDENCE, R. I.—Keith's Charles Lovenberg, resident manager, this bill March 27-1 presented the Streator Zouaves, Hines and Remington, McAvoy and May, Charlie Case, Lester and Jernon, the Gleasons, Trolley Car Trio, Frank Leon, the biograph, the Tanakas, Conway and Staats, Neilson Sisters, and the Imperial Comedy Trio. 38: Ezra Kendall, the Phases Troupe, Lillie Western, Brothers Damm, the De Forests, Lovenberg Sisters, Walz and Ardell, Henry Thompson, Ziska, Fox and Foxie, Forbes and Quinn, and the biograph. 10—Olympic (A. A. Spitz, manager). Kelly and Woods' Big Show 27-1, with a number of favorites did well. Pat Reilly, the De Phillips, Three Dunbar Sisters, Three Mortons,

Weston Sisters, Baker and Reynolds, Bessie Lamb and her pickaninnies, Three Brothers Melrose, and Frank D. Bryan are in the co. Broadway Burlesquers 38—Westminster (George H. Batcheller, manager). Miss New York, Jr., opened 27 for a week. Large audience. Jan and Sadie Leonard, Lawrence Crane, Craig Musical Trio, Casino Comedy Four, and Post and Clinton are in the co. New Night Owls 38—Items: Early comers at Keith's include Harry Gifford, Lizzie and Vinie Daly, and Joe Hart and Carrie De Mar. On evening 28 the biograph was omitted from the bill at Keith's, as Mr. Keith gave the use of his Providence machine to the Society of Mechanical Engineers for an exhibition that evening.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Shea's did the usual large business March 27-1. The bill was an exceptionally good one, and included Harry Lacy and co., Wood and Shepard, Press Eldridge, Diana Stinson and Morten, Nona and Banks Winter, Goldsmith Sisters, Joe and Nellie Doner, and Adelaide Rottino. Week 38: Arthur Dunn and Clara Belle Jerome, Frank Bush, Morton and Reville, Wilson Family, Arthur Ammen, Ladell and Francis, Kittie Mitchell, Crane Brothers, and the Franchonetti Sisters. Sam Scriber's Gay Morning Glories did a good business at the Court Street 27-1. There are several good acts, and the girls are pretty. The Bon Ton Burlesquers 38—The Empire is doing a satisfactory business under the new management. The bill 27-1 included Barry and Hagne, Shaw, Little Miss Ashley, the Sanders, and the stock co.

RENNOLD WOLF.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager). The week started off well March 27 as far as attendance and quality of performance are concerned. Jennie Yeaman, George Day, Annie St. Tel, Lukens Brothers, Smith and Fuller, Coakley and Heusted, Bicknell, Kilpatrick and Knight, and O'Rourke and Burnett were excellent. Gaiety (Agnes Barry, manager). London Gaiety Girls made their annual visit 27-1. Maude de Lora, Powers and Hyde, Leona, Connors and Dunn, McAvoy and Mills, Zoa Matthews, and Ed and Bolla White are in the co. Monte Carlo Girls opened 27 for a week to good business. Co. includes: Hi Tom Ward, McAvoy and Taggart, Eva Swinburn, W. G. Fields, Harlow and Garrick.

CHARLES N. PHELPS.

PORTLAND, ORE.—Fredericksburg (Louis Dammach, manager). That bright pair of entertainers, Madge Matland and Earl C. Way, in Coontown Troubles, by J. Mackey, introducing their original "You A'n't One, Two, Three" and "The Winners in the Grand Cake Walk," and Madge Matland's singing of "Don't Say Good Bye" and "True to the Ship" made big hits. Aimee Boshnell, Beatrice Lorne, and Ida L. Gilday were also on hand. Fine business week March 27—Coliseum (Will H. Brown, manager). The following bill did fair business week ending 26: Rae Eldridge, Harry L. Holmes and his dog, Harry Tada and Walter Lindsey, Wanda, Ed Muehlner, Fannie Kelly, and Muehlner's comedy, Knights of Labor.

O. J. MITCHELL.

CLEVELAND, O.—Hyde's Comedians played a return engagement at the Star March 27-1, and were accorded good houses at every performance. At the opening Monday afternoon, a large crowd of the Tenth Regiment of Volunteers was in attendance and made things lively. Weber's Dainty Duchess co. week 3—The Coan and Hicks benefit at the Euclid Avenue, which is always looked forward to as the event of the season, will this year be devoted to four performances May 1-3, and is to be a first-rate minstrel show, with about eight high-class specialties. Treasurer Fred Coan would be pleased to hear from some clever people who have entertaining acts for these dates.

WILLIAM CHASTON.

JERSEY CITY, N. J.—Jernon's Black Creek co. was at the Bon Ton March 27-1 to good business. Luck has been against the co. They got in here late 27, the baggage got lost in New York, and it looked as if there would be no performance. Manager Dinkins decided to put on a straight variety bill, and accordingly cut out the burlesque portion. The bill offered Bixley and Weston, Bernard Dyllin, Lynch and Jewell, George Leslie, Clemence Sisters, Crimmins and Gore, Minnie Cline, Brennan and Collins, and a troupe of Arabian acrobats. The bill gave satisfaction. Bohemian Burlesquers 38. The Knickerbocker Burlesque co. will play a return date at the Bon Ton Theatre 17-22.

WALTER C. SMITH.

SAN FRANCISCO, CAL.—The Orpheum did its usual good business week March 19-25. Mr. and Mrs. William Robyns gave a capital presentation of a one-act comedy called Straight Tip Jim. Barnes and Sison did a bright act. Percy Hourli dallied with a concertina. The Dardos did some graceful dancing. Week 26 novelties include the Pantzer Brothers, the Matweefs, and Manning and Weston. At the Chutes Ethel Lynnwood attracted well, scored with colored quartette, Carl Sewell's bass, scored with colored quartette.

FRED S. MYRTLE.

BALTIMORE, MD.—Abe Leavitt's Rents-Santley co. is at Kernan's Monumental. The co. is up to date, the women comely, and the comedians are amusing. Miss New York, Jr. 10.

HAROLD RUTLEDGE.

ST. PAUL, MINN.—Olympic (Olympic Theatre Co., proprietors; S. Fink, manager). Week March 27-1 opened to good business, an attractive olio was presented by Nellie O'Neil, May Ellsworth, Bessie King, Lottie Holmes, Hazel De Mar, Lillian Cereta, Dora Hastings, Rose Wentworth, Polly O'Neill, Rena Howard, Amy Carson, Jane Daulton, Frank Poreze, Harry Franklin, Dale Hulbert, Tom Gleason, Charles Ellsworth, and Charles Gardner. Palm Garden (A. Weinholzer, manager; Sam Green, business-manager). An attractive bill was presented week March 27-1 to a large attendance. In the co. are Jennie Bender, Fay Leslie, Grace Gillmore, Annie Goldie, Ida Leslie, Frankie Primrose, Agnes Atherton, Laurel Leslie, Fred Roslyn, Sam Green, Alex Owens, and Monsieur Dubec's monkeys, dogs, and cats. Tivoli (John Straka, proprietor). Week March 27-1 an excellent programme was presented by the orchestra and Helene and Carl Hoffman. Business fair.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager). The weather interfered somewhat with an excellent bill week March 20-26. Clara Lardinois in beautiful gowns sang to much applause most artistically. Niven's monkey's did many wonderful tricks. Jack Symonds' monologue was entertaining. The Four Edgys did some fine tumbling and acrobatic heavy. The Four Brothers took well in a knockabout act. As hold overs Cora Tanner and Louis Massen held popular favor in My Husband's Model, and the Haines played sweetly on their bells. Coming March 27: Marco Twins, J. W. Winton, Pantzer Trio, Troubadour Trio, and Tom and Lillie English. Items: Manager Myers was the guest of Manager Wyatt at the opening performance of the Walsh-MacDowell co. at the Los Angeles.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager). The City Sports were established at this resort March 27-1 and furnished burlesque and vaudeville. Alice Leslie, Ruth Beecher, Monte Myro Troupe, Whitelaw and Stewart, Arthur Filippi, Crissie Sheridan, Scanlon and Stevens, Farnum and Nelson, and A. C. Lawrence furnished the olio. The Troubles of a King was the closing absurdity. Business opened fair. Rice and Barton's Gaiety 38. Irwin Brothers 10-15—Krueger Auditorium (Harry S. Healey, manager). The following performers appeared at the concert 26: Clark and Angeline, Lydia Hall, Howley and Leslie, James Regan, the Goodman Bros., Wilson Family, and the Three Renos. Item: Edith Engleton is a recent addition to the City Sports.

CINCINNATI, O.—Rice and Barton's Gaiety co. was at the People's week March 26-1, and did very well. The olio consisted of: Hettie Mills, Josie Flynn, Barton and Eckhoff, Swan and Bamard, Frankie Haines, Idylla Vyner and Elestia, Touhey and Mack, the Princeton Sisters, Miles and Raymond, and Rice and Barton. The Parisian Widows are underlined. The attractions at the Fountain the same week were: Melville and Stetson, Leonidas' dogs and cats, Rosaire, Annie Kenwick, the Three Gardner Brothers, the Lundgreens, Will M. Cressy and Blanche Dayne, and the biograph. At Eck's Wonder World the current week the Cherry Sisters were seen.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager). The Merry Widows failed to arrive March 27-1. Fred Rider's Night Owls 30-1 played to good-sized and well-pleased houses. Darling Sisters, Brooks and Brooks, Owley Randall, Colton and Darrow, Billy Barlow, Dawson and Baisley, Viola Caron, Laura Grant, Louise French, Lillian Price, Mabel Allen, Maude Foster, Marie Ward, and Ray Dodge scored hits in the olio. Bryant and Watson's Australian Beauties 38.

TORONTO, CAN.—Bijou (M. S. Robinson, manager). The Tammany Tigers are doing a big business

March 27-1. The co. is a good one and comprises Chappelle Sisters, C. W. Williams, Mlle. Flora, the Tiller Troupe, Carlin and Clark, Howard, Russell, Edwards and Whiting, and Silvers and Emery. Hotel Gaiety-Girley concludes "Rose Sydel's London Belles week 38—Empire (A. McConaughy, manager). This house is catering to the comfort of its patrons, which is appreciated. The bill March 27-1 includes Flora St. Ives, the Alberts, Constance Windom, William and Marie Everett, Marie Gebhardt, Deleptone, Grant Sisters, Campbell and Beard.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager; S. R. O. week March 27. Emma Carus made a decided hit. The others are: Bertha Welby and co., Dean and Jose, Tom Mack, Lewis and Blakely, Purwell and Maynard, Pearl Haight, and Gallagher and Barnett. Week 38: Thomas and Quinn, Leo and Chapman, Edna Bassett Marshall, E. M. Hall, and Charles Loder. Academy of Music (Charles Arthur, manager). Fred Irwin's Zero co. began a three-nights' engagement 27 to fair business. Majestic Burlesquers 30-1. The Air Ship 35.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager). Georgia Gardner and Edgar Atchison-Ely, Zazell and Vernon, Franchonetti Sisters, Barney Barnard, Dick and Alice McAvoy, Eleanor Falk, and Thomas and Quinn pleased large houses March 27-1. Zazell and Vernon and Gardner and Ely made particular hits. Item: Georgia Gardner was warmly received by her townspeople. Hartig and Seamon's Bowers Burlesquers 38.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager). The Night Owls opened to big business March 27. The co. is a good one. The acrobatic act of the Three Navaros is one of the finest ever seen here. It is a pity that such a good show should be marred by vulgarity. The Bijou responds 2 under the management of Thomas and Leberge with the Minnie Lewis Burlesque co.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager). Papina headed the bill March 25-1. She is a big attraction. Al. Leech and the Three Rosebuds were also popular, as were J. K. Murray and Clara Lane, and the Keeley Brothers, P. C. Shortis, Maud McIntyre, Robetta and Doretto, and John T. Tierney completed the excellent bill, which drew packed houses.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident-manager). Business excellent week March 27-1. The bill included Brodie Miller, Bert Fitzgibbon, and the Alburts Bennett, Hayes and Bandy, Anna Teresa Berger, and La Follia. John C. Rice and Sallie Cohen 38.

WORCESTER, MASS.—Park (Shea and Wilton, managers). Mlle. Aimee, Leroy and Clayton, Welby, Pearl, Keys and Nellis, Master Carroll, Alex Wilson, McCarty and Madden, the Nondescript Trio, the Maginleys, and Dooley and Nendrook made up a bill that was surprisingly good and well patronized March 27-1.

DETROIT, MICH.—A very good programme was offered week March 26-1 at the Wonderland, where Mattie Vickers appeared in a sketch called Maquerading, assisted by Moore and Hart. Kleist Brodie Miller, a musical number; Ely and Harvey, Hal Merritt, and Dorothy Drew completed a very enjoyable bill.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor). Week March 27: De Mara Sisters, Kitty Howard and Ida Earle, Alvino, Mr. and Mrs. John B. Wright, George Graham, Farley and Quinn, Rosilla Gravilla, Mudge and Morton, Lew Pstel, Arnold Sisters, Hamilton and Wiley, and Nettie Wilson to large business. Performances excellent.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager). Dark week March 27. Castro (Al. Haynes, manager). Beatrice Moreland in A Game of Golf, E. M. Hall, Al. Haynes, and Julia Redmond. Jesse Miller, Bert Fitzgibbon, and the Alburts Tennis Duo week ending 1.

WEST SUPERIOR, WIS.—Gem Clarence Leonard, manager. March 27-1: Atwood and McSorley, Castle Sisters, White and Harrington, Bissell Sisters, Enby Atkinson, George Kelly, Jack Welch, Pat O'Brien, Lizzie Lee, May Smith, Myrtle La Blanch, and the La Roses.

DULUTH, MINN.—Parlor (William J. Wells, manager). Business increasing. Week March 20-25: Alice and Kate Saville, Mammie Hawstick and Bert Norris, Gladys Hamilton, Budd Brothers, Clever Conkey, Fred Pegley, and W. J. Wells. Alice Saville was the feature.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager). The Marie Sanger Extravaganza co. opened March 27 for a week before a large audience. The performance had little merit. Specialties by Menn and Bradford and Ferguson and Brown were fair.

GLOUCESTER, MASS.—Dewey Theatre (George Le Barr, manager). Week March 20-25: Mayo Sisters, the Grahams, Nellie Robbins, and Doyle and Granger. Musee (W. L. Gallagher, manager). Captain Monzerro, Cogan and Bacon, Ada Lucette, Lew Wells, Allen Sisters, and the Ravel Trio.

RICHMOND, VA.—Bijou (Jake Wells, manager). Another good week with an excellent bill, including Hanley and Jarvis, Gladys St. John, Forrester and Floyd, Billy Payne, and Stewart and Gillen. Item: John W. Byrne and Margerie Mabelle presented a little sketch which Manager Wells cut out.

PATERSON, N. J.—Bijou (Ben Leavitt, manager). Knickerbocker Burlesquers March 27-1 to good business. The Shelbys open for the season 3 at Inman's Casino, Coney Island. This will be their second season at that house.

LOWELL, MASS.—Savoy (J. F. Mack, manager). Week March 27: James F. Hoey, Ida Marie Rogers, James W. Brigham, Emery and Nodine, Clark and Temple, Lotto and Dello, and Waldo Whipple; good business.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers). Week March 27: Elmore Sisters, Thorne and Carleton, Seven Reed Brds, Rammo and Arno, Maud Beall Price, Gallardo, Bartlett and Morris, and Carlos.

PITTSBURG, PA.—The Merry Maidens opened at the Academy of Music March 27 to a crowded house. Next week American Beauties. A good bill was given at the Grand 27. Next week Morris performing ponies and others.

ALTOONA, PA.—Mountain City Theatre (N. B. Gossard, manager). Merry Maidens March 23-25 to large business. Minco's City Club 27, 28 to good business. Estelle Holland's work is far above the average. Australian Beauties 10-12.

WILKESBARRE, PA.—Bijou (Austin Walsh, manager). Rose Sydel's London Belles opened week's engagement March 27. Good business. Fred Rider's Night Owls 35.

READING, PA.—Becker's Lyceum will be used as a dime museum and family theatre for the remainder of the season.

EASTON, PA.—Wonderland (Otto Rost, manager). Fred Rider's New Night Owls co. March 27-29 to good business; co. good.

INDIANAPOLIS, IND.—Empire: High Rollers to good business week March 27. Performance fair.

ARENA.

BAKERSFIELD, CAL.—Norris Brothers' Dog and Pony Show pleased two large audiences March 31.

A SUCCESSFUL OPENING.

J. K. Emmet and Lottie Gilson, the "little magnet," opened their season, under the management of H. S. Taylor, in Fritz in a Madhouse at Soulier's Lyric Theatre, Hoboken, Sunday night to a packed house. The S. R. O. sign was out at a quarter to 8. Miss Gilson has found in the character of Colie a part admirably suited to her. Her singing delighted the audience, and they would not be satisfied with less than two encores to each of her ballads. As an actress Miss Gilson furnished a pleasing surprise, this being her first appearance in comedy, and she carried her part with wondrous ease and success. Mr. Emmet was in fine voice. This young man has improved greatly as an actor. The supporting company is strong and well trained, the usual stage waits of a first night being eliminated. The play has been somewhat changed, and for the better, the fourth act being merged into the third, making Fritz equal to any of the present day productions of its class. The season is booked up to the latter part of July in St. John, N. B., where the company will close.

HOWARD HALL TO STAR.

Howard Hall has completed arrangements with Samuel H. Speck, Howard Wall, and John J. Iris by which he is to be starred next season under their joint management in a romantic drama, A Soldier of the Empire, of which Mr. Hall is the author. He has several other plays which he is holding for his own use. Mr. Hall's professional career extends over a period of twelve years, during which time he has been associated with various stock and traveling companies, notably Madame Rhea, Robert Mantell, and the Castle Square company at Boston, in all of which he has been recognized as a leading man of promise and distinction. The past season he has won unstinted praise for his portrayal of Brabazon in Sowing the Wind. As the leading support to Robert Mantell he was called upon to play the stellar role during Mr. Mantell's absence from his company a year ago in Montreal, Boston, and elsewhere, and demonstrated his ability as a romantic actor and his fitness to head his own company. Mr. Hall will fill a twelve weeks' engagement with the Manhattan Stock company this summer, at the termination of which he will immediately begin his own tour.

CLAY CLEMENT'S PLANS.

Clay Clement will continue his tour for ten weeks, beginning with Easter week and closing at San Francisco, working a season of forty-five weeks. John J. Collins, for two seasons in advance of Mr. Clement, has now the entire management of the business interests of the company. Mr. Clement had intended to close early and go to London, where he has received offers for the production of his plays abroad. The route Mr. Collins had planned to the Coast, however, promised so well, and managers were so loath to cancel, that Mr. Clement concluded to continue the season. He is now very busy with what he believes to be the most important work he has ever undertaken. It is Marah Ellis Ryan's own dramatization of her novel, "Told in the Hills." The play will be called When the Sun Goes Down, and its production will require a cast of thirty-five, a troop of mounted cavalry and several sets of heavy scenery. Mr. Clement is in negotiation for a New York opening for this play early next season.

NEW TRIUMVIRATE FOR NEXT SEASON.

Managers Wagenhals and Kemper announce that although Frederick Wade will not be a member of their triple-star combination next season they will exploit a stellar triumvirate composed of Louis James, Kathryn Kidder, and an actor of equal prominence and distinction, who has been engaged but whose name is withheld for the present for business reasons. Wagenhals and Kemper's successful season will close in Detroit in May. The next season will open in September and the tour is already booked from coast to coast. The present excellent supporting company has been re-engaged. The repertoire will include The School for Scandal, Winter's Tale, Madam Sans Gêne, and two Shakespearean tragedies. Wagenhals and Kemper have secured the option on a foreign attraction which they expect to introduce here next season, and they will go abroad in June to complete negotiations.

FOR PATRICK O'CONNOR'S FAMILY.

A benefit programme of unusual interest will be given next Sunday evening at Koster and Bial's in aid of the widow and daughter of Patrick O'Connor, formerly assistant treasurer of the Garrick Theatre, who was killed on March 21 by a Sixth Avenue trolley car. Among the volunteers are Andrew Mack, Sam Bernard, Wood and Sheppard, Charles Ross, J. T. Kelly, Dave Warfield, John C. Rice, Barney Fagan, Peter F. Dalley, George Marion, John Parr, James Thornton, George Monroe, Joe Welch, W. H. Macart, Leon Prevost, Mark Murphy, Johnson and Dean, Mouny Toon and Mouny Thit, Jack Kenney, Fay Templeton, Ada Lewis, Georgia Calne, Louise Gunning, Beaumont Sisters, Lee Harrison, Jennie Reynolds, Sally Cohen, Henrietta Bergen, Emma Brennan, Cheridah Simpson, Marie Cebecier, Hattie Waters, Marguerite Haviland, May Warner, Madge Pierce, Ella Davis, Gertrude Sayre, and Camille Smith.

DON'T TELL MY WIFE!

Don't Tell My Wife is the title of a farce comedy by Howard Hall, which Felix Risser, formerly manager of Murray and Mack, has purchased outright and will take out next season, opening about Sept. 30. The time until after the holidays has been booked solid. An excellent company will be employed.

I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Roerback, 132 Nassau St., N. Y.

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CORRESPONDENCE.

(Continued from page 8.)

Rose Cottage, A Lady of Fortune, A Rough Diamond, The Buckeye, Captain Dan, The Queen of Hearts, and The French Cavalier; big business. Aubrey Dramatic co. 27-29, and 31, 1. Primrose and Dockstadter's Minstrels 30. Wilbur-Kerwin Opera co. 3-8. —ITEMS: Manager Anzy has appointed Gus Kaufman his assistant. The Elks, whose lodge rooms were burned some time ago, have secured new and commodious quarters.

HOUSTON. — SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees: E. Bergman, business manager; Belle Archer in A Contented Woman drew a large and pleased house March 21. Black Patti's Troubadours 23; business rather topheavy. Why Smith Left Home 24, 25 was one of the best attractions of the season; business satisfactory. Eugene Blair 28. Klum-Hearn co. (return date: 27-31).

TERRELL. — BRIN'S OPERA HOUSE (S. L. Dey, manager; Hoyt's Comedy co. drew fair houses for week March 14-18 in A Shadowed Life, La Belle Marie, A Texas Steer, in Dixie's Land, The Cattle King, and East Lynne. Myrtle-Harder co. March 20-23 to fair houses in The Little Sinner, The Hermit's Legacy, and Was She Guilty; performances above average.

PALESTINE. — TEMPLE OPERA HOUSE (W. E. Swift, manager; Spooner Dramatic co. March 20-25, except 23, presenting The Pearl of Savoy, For Honor's Sake, A Lawyer's Wedding, and An American in Cuba; fair business; general satisfaction. Belle Archer in A Contented Woman 23 to capacity; co. first class; every one pleased.

SAN ANTONIO. — GRAND OPERA HOUSE (Sidney H. Weiss, manager; Belle Archer in A Contented Woman March 19, 20; fair business; good performances. Black Patti's Troubadours 22; good performance. Punch Robertson co. 27-29. MacDowell-Walsh co. 31-2. Baldwin-Melville co. 3-6. Eugene Blair 7-8. Aubrey Dramatic co. 9-15.

FORT WORTH. — GREENWALL'S OPERA HOUSE (Phil Greenwall, manager; Klum-Hearn co. March 20-25, presenting Pawn Ticket 20, Fanchon and The Chick, The Inside Track, Kidnapped, The Lights of London, My Partner, Shadows of a Great City, and Life in Greater New York; large business.

EL PASO. — MYRNE'S OPERA HOUSE (George Walker, manager; Black Patti's Troubadours March 23; packed house; delighted audience. Melbourne MacDowell and Blanche Walsh 29.

MARSHALL. — OPERA HOUSE (Wolz and Dahmer, managers; Belle Archer in A Contented Woman March 24 to good business; co. first class. Spooner Dramatic co. 27-31.

BASTROP. — GREEN AND ELZNER OPERA HOUSE (P. O. Elzner, manager; Lecture on Battle of San Juan, Hill March 24; good attendance; pleased audience.

CLARKSVILLE. — THRILLING OPERA HOUSE (Charles O. Gaines, manager; George W. Bain lectured to a large and appreciative audience March 22.

DENTON. — GRAHAM OPERA HOUSE (Neely and Mounts, managers; Waroscope co. March 23; unsatisfactory performance; good house.

CORSICANA. — MERCHANT'S OPERA HOUSE (L. C. Rovers, manager; Why Smith Left Home March 20; small but pleased audience. Hoyt's Comedy co. 27-31.

BREHAM. — GRAND OPERA HOUSE (Alexander Simon, manager; Otto Krause co. March 27-31.

SHERMAN. — OPERA HOUSE (Ellsworth and Brents, managers; Dark.

BRYAN. — GRAND OPERA HOUSE (John B. Mike, manager; The Bells March 29.

GAINESVILLE. — OPERA HOUSE (John A. Hulen, manager; Dark.

UTAH.

SALT LAKE CITY. — SALT LAKE THEATRE (George D. Pyper, manager; The Sign of the Cross March 11, 22. — NEW GRAND THEATRE (M. E. Mulvey, manager; Remember the Maine drew packed houses 23-25. The scenic effects are very fine. —ITEMS: The Sign of the Cross co. was delayed in a railroad wreck, and the performance advertised for 20 had to be abandoned. Professor Evan Stephens has passed contract by which the Ellis Opera co. will appear in conjunction with the Tabernacle Choir 1. Following closely upon this, during the Mormon Conference, he will give a mammoth concert.

PARK CITY. — DEWEY THEATRE (F. J. McLaughlin, manager; Remember the Maine 4, 5. McSorley's Twins 19, 21. Perkins 19. Katie Emmett May 3.

VERMONT.

BURLINGTON. — HOWARD OPERA HOUSE (K. B. Walker, manager; Washburn's Minstrels 1. — Superior 7-8. Robinson Opera co. 10-15. A Texas Steer 16. West's Minstrels 27. —ITEM: Mrs. W. K. Walker, who has leased this theatre from May 1, is booking some very strong attractions.

MONTPELIER. — BLANCHARD OPERA HOUSE (G. L. Blanchard, manager; A Milk White Flag 1-8. R. O. March 29; co. excellent. Washburn's Minstrels 13. A Texas Steer 19. Robinson Opera co. 24-26. A Hired Girl 29. The Heart of Maryland May 2.

BENNINGTON. — OPERA HOUSE (Goldsmith and Wood, managers; Dark. — LIBRARY HALL (C. Fred Van Vleet, manager; Rice's Comedians March 20-25. Santiago local 7.

BELLOWS FALLS. — OPERA HOUSE: Washburn's Minstrels 4.

BRATTLEBORO. — AUDITORIUM (G. E. Fox, manager; Della Fox 15.

VIRGINIA.

CHARLOTTESVILLE. — AUDITORIUM (J. J. Leterman, manager; Santonelli, hypnotist, March 20-25; fair house; performance fair. Joshua Simpkins 28; topheavy house; performance poor. The Late Mr. Early 4. Murray and Mack 19.

NORFOLK. — ACADEMY OF MUSIC (Thomas G. Leath, manager; The Highwayman March 23; large business; performance fair. El Capitán 30. La Belle Helene 1. William H. Crane 4, 5.

HARRISONBURG. — ASSEMBLY HALL (W. L. Dechert, manager; Joshua Simpkins to good house March 30; audience pleased. The Mystic Midgets local 31. 1. The Late Mr. Early 6.

RICHMOND. — ACADEMY OF MUSIC (Thomas G. Leath, manager; Joshua Simpkins March 25 to a small audience. La Belle Helene 31.

LYNCHBURG. — OPERA HOUSE (F. M. Dawson, manager; The Late Mr. Early March 31. William H. Crane 4.

PETERSBURG. — ACADEMY OF MUSIC (William E. French, manager; Joshua Simpkins March 24; good business; audience pleased.

STAUNTON. — OPERA HOUSE (Barkman and Shultz, managers; Joshua Simpkins March 25; large and appreciative audience. The Late Mr. Early 7.

ROANOKE. — ACADEMY OF MUSIC (C. W. Becker, manager; The Late Mr. Early March 30. Murray and Mack 12.

FREDERICKSBURG. — OPERA HOUSE (Goldsmith and Hirsch, managers; Dark.

WASHINGTON.

SEATTLE. — THEATRE (J. P. Howe, manager; Jane Cousins in Blank House March 22, benefit Police Relief Association; large house. Sousa's Band 23 attracted two large houses; receipts about \$2,500; breaking the house record. — THIRD AVENUE THEATRE (W. M. Russell, manager; The Spider and the Fly 19-25 drew good business; co. fair. Janet Waldorf return 26-31. —ITEM: Sousa's Band was billed to appear at the Armory, but owing to Mr. Sousa's fear of contracting a cold the Seattle Theatre was secured for him. This resulted in the receipts of the engagement being much smaller than they would have been otherwise. The band appeared here under the local management of John W. Hanna.

SPOKANE. — AUDITORIUM (Harry C. Hayward, manager; Hi-Hey's Minstrels March 20, 21; large attendance; a feature was the acrobatic work of the Couture Brothers. Clara Thropp in A Doll's House 22; excellent co.; light business; deserved better patronage. Max Bendix Concert co. gave a splendid entertainment 23; small attendance. Sousa's Band 24; crowded house; receipts \$2,000; satisfactory entertainment. Nance O'Neil 26. Superior 7-8.

WALLA WALLA. — NEW WALLA WALLA THEATRE (J. G. Paine, manager; T. X. Schoonmaker

lectured to fine business March 25; satisfaction given. The Spider and the Fly 4.

NEW WHATCOM. — BELLINGHAM OPERA HOUSE (J. H. Stenger, manager; Dark.

WEST VIRGINIA.

WHEELING. — OPERA HOUSE (F. Riester, manager; Robert Downing March 27 in acts from The Gladiator, Ingomar, and Paris in 1793; light business. The Telephone Girl 8. 1405 15. — GRAND OPERA HOUSE (Charles A. Feinler, manager; Daniel Sully 20-22 in O'Brien the Contractor; big business. Town Topics 35. New York Stars 6-8.

MORGANTOWN. — OPERA HOUSE (M. J. Sonnenborn, manager; Windrop's Comedians drew poor houses March 20-25; performances unsatisfactory. —ITEM: The Dramatic Club, of the West Virginia University, is rehearsing Caste, A Scrap of Paper, and Woodcock's Little Game for presentation in all the principal towns in the State in May.

HUNTINGTON. — DAVIS OPERA HOUSE (Joseph R. Gallick, manager; St. Plunkard March 31. European Sentiment 3. Pickert's Comedians 5. The Gormans 13.

FAIRPORT. — OPERA HOUSE (L. P. Carr, manager; Windrop's Comedians failed to appear March 27-31. Back on the Farm 8.

CHARLESTON. — BURLEW OPERA HOUSE (N. S. Burlew, manager; J. C. Lewis in St. Plunkard 3. N. C. Goodwin 19.

WESTON. — CAMDEN OPERA HOUSE (James A. Tierney, manager; Black Beelzebub the Moonshiner local 4.

WELLSBURG. — BARTH'S OPERA HOUSE (W. F. Barth, manager; Charles Mortimer co. 2-8.

WISCONSIN.

PORTAGE. — OPERA HOUSE (A. H. Carnegie, manager; Ben J. Meers in Richard III and A Shattered Idol March 20, 31. Beach and Bowers' Minstrels 4. —ITEM: Olga Lorraine has been engaged to play principal soprano roles at Green's Summer Theatre, St. Louis. Thomas Marshall will be musical director of the same theatre.

MADISON. — FT. LEXER OPERA HOUSE (Edward M. Fuller, manager; Gorton's Minstrels March 21 drew fairly. The specialties were the best features. Modjeska in Macbeth 23; packed house. What Happened to Jones 29; good business; audience delighted. Fanny Rice 4. The Prisoner of Zenda 6. Lewis Morrison 8. Milwaukee Stadt Theatre Stock co. 11. Clay Clement 15.

SHEBOYGAN. — OPERA HOUSE (William H. Stoddard, manager; Gorton's Minstrels March 24; large audience; entire satisfaction. —ITEM: William H. Stoddard, of Fond du Lac, has assumed the management of the Opera House, and is booking first-class attractions.

APPLETON. — OPERA HOUSE (J. W. Thickens, manager; Beach and Bowers' Minstrels March 22; good business. Who is Who 3. Banda Rossa 5. Appleton Folly co. local 6. A Jolly Night 10, 11. Merry Monarch Minstrels local 13. William Owen co. 20.

OSHKOSH. — GRAND OPERA HOUSE (J. E. Williams, manager; Otis Skinner in Rosemary March 23; good house; general satisfaction. What Happened to Jones 25; good house. Beach and Bowers' Minstrels 26; crowded house. Who is Who 3. Faust 7.

RACINE. — BELLE CITY OPERA HOUSE (C. J. Ficker, manager; Modjeska and an excellent co. presented Macbeth to S. R. O. March 21. What Happened to Jones to large audience 23; liberal applause. Fanny Rice 2. McFadden's Row of Flats 5. Faust 9. William Owen co. 11.

WAUSAU. — ALEXANDER OPERA HOUSE (C. S. Cone, manager; Young's U. T. C. to large business March 25. Frank E. Long co. 3-8. William Owen co. 20. — COLUMBIA HALL (Harry B. Sutherland, manager; Young's U. T. C. 26 to good business. Kidnapped 16.

LA CROSSE. — THEATRE (J. Strassburg, manager; What Happened to Jones March 22; good business. Modjeska in Antony and Cleopatra 25; large house. National Theatre co. in the Police Alarm 27; large house. Sol Smith Russell 10.

BELOIT. — WILSON'S OPERA HOUSE (R. H. Wilson, manager; Gorton's Minstrels delighted a big house March 29. Columbian Comedy co. opened for a week 27 to big house. Banda Rossa 3. Who is Who 7. The Missouri Girl 17.

EAU CLAIRE. — GRAND OPERA HOUSE (O. F. Burlingame, manager; Modjeska in Macbeth March 24; large audience. W. H. Hartigan in Dr. Jekyll and Mr. Hyde to fair business 28. Lewis Morrison 6.

ASHLAND. — GRAND OPERA HOUSE (John Meis, manager; Kelly and Mason in Who is Who March 22; full house; audience satisfied. W. H. Hartigan 30. Lewis Morrison 5.

WEST SUPERIOR. — GRAND OPERA HOUSE (C. A. Marshall, manager; Who is Who March 21; good business. A Bachelor's Home on 23; fine business; audience pleased. Flauten's Orchestra 2.

STEVENS POINT. — NEW GRAND OPERA HOUSE (W. L. Bronson, manager; What Happened to Jones to good business March 23, and gave satisfaction. Beach and Bowers' Minstrels 5. Kidnapped 12.

KENOSHA. — RHODE OPERA HOUSE (Joe Rhode, manager; My Friend from India March 26; full house; performance excellent. What Happened to Jones 2. William Owen co. 3-8.

BARABOO. — THE GRAND (F. A. Philbrick, manager; Gorton's Minstrels March 22; large and appreciative audience. Beloit Glee and Mandolin Club 30. Columbia Comedy co. 3-8.

RHINELANDER. — GRAND OPERA HOUSE (E. E. Stoltzman, manager; Beach and Bowers' Minstrels March 21; S. R. O.; performance good. Young Brothers' U. T. C. 29. Reuter-Kanouse Concert co. 5.

TIERRILL. — BEARD OPERA HOUSE (Charles Quinn, manager; Young Brothers' U. T. C. to crowded house March 27; fair co. Dodge and Black 21, 22. Frank E. Long co. 10-15. William Owen co. 28.

JANESVILLE. — MYERS GRAND OPERA HOUSE (Peter L. Myers, manager; Otis Skinner March 25 in Rosemary; large audience. What Happened to Jones 3. Who is Who 6.

FOND DU LAC. — NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager; Who is Who 4. Clay Clement 11.

WYOMING.

CHEYENNE. — OPERA HOUSE (Stable and Bailey, managers; McSorley's Twins March 25; fair house; giving satisfaction.

LARAMIE. — MANAGER OPERA HOUSE (William Marquardt, manager; McSorley's Twins March 24; good performance to capacity on one day's notice.

CANADA.

TORONTO. — GRAND OPERA HOUSE (O. B. Sheppard, manager; Shore Acres to big business March 24-25. Archie Boyd, Atkins Lawrence, William H. Burton, Herbert Flansburg, Belle Theodore, and Marie Falls did good work and are worthy of mention. The Hermanns to medium houses 27-29. Adelaide Hermann's dances are the feature. West's Minstrels 30-31. The French Maid 3-5. —TORONTO OPERA HOUSE (Ambrose J. Small, manager; Superior to immense audiences. Many novel and mechanical effects are introduced and the show is first class in every respect. The specialties include most of Steadman's Dog Circus, the Powers Brothers, and Heloise Dupont. A Texas Steer 3-8. —PRINCESS THEATRE (O. B. Sheppard, manager; The Banker's Daughter by the Cummings Stock co. 27-31 met with the usual success. Maurice Freeman and Maud Edna Hall made individual hits. Don Cesar de Bazan 3-5. —MASSEY MUSIC HALL (J. E. Snelling, manager; Frank Concert co. 31. Teresa Carrone 4. Richard Burmeister 6. Sousa's Band 15.

WINNIPEG. — THEATRE (C. P. Walker, manager; John Griffith March 15, 16 in The Avenger and The Fool's Revenge; good houses. Mr. Griffith being an old favorite here. His support included Katharine Purcell and J. B. Fulton, who won honors. Sousa's Band 20, 21. Lewis Morrison 31, 1. Jules Grand Opera co. 3-15. McFadden's Row of Flats 26. Stuart Robson May 2, 3. — GRAND OPERA HOUSE (W. H. Senech, manager; Harold Nelson Stock co. opened in A Fool's Money 20. The second half of the week they produced The Growth of the Snowball. Olive West gave excellent support to Mr. Nelson. Camille and Captain Rackett 27-31. —ITEM: Jessie Fulton, who

was here with John Griffith, made arrangements to bring a Summer opera co. to the Auditorium rink, which will be transformed into a theatre.

ST. THOMAS. — NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager; Wells-Heath co. opened for a week March 20 in O'Brien Strategists; business good. Mr. Heath gave excellent representation of his different roles. The support was good. Other plays presented: Caste, Lyndwood, and Our Bachelors. Cuban Creoles 31, 1. — NEW GRAND OPERA HOUSE (A. McVean, manager; Fanny Rice in At the French Ball 22; good house; performance good. Passion Play pictures 31.

VICTORIA. — THEATRE (Robert Jamieson, manager; The Spider and the Fly March 27. John L. Sullivan co. 17. Rev. John Watson 27. Primrose and Dockstadter's Minstrels May 9. McFadden's Row of Flats 13. McSorley's Twins 15. A Hot Old Time 18. —THEATRE HALL (Victoria Philharmonic Society subscription concert 16; F. Victor Austin, conductor; highly creditable performance.

HAMILTON. — GRAND OPERA HOUSE (Mrs. F. W. Stair, manager; Bert Cootie March 18 in The New Boy; very satisfactory performance; good business. Fanny Rice 30 presented at the French Ball to large and appreciative audience. Shore Acres 22; good business; first-class performance. Stowe's U. T. C. 23-25; S. R. O. Wells-Heath co. 27-31.

QUEBEC. — ACADEMY OF MUSIC (A. A. Charlebois, manager; Lorraine Hollis co. 10-15. —GAIETY THEATRE (Camille Cordale, lessee; Local co. 6-8. Robinson Opera co. 10-15 canceled. —ITEM: There is some talk of having a park here this Summer, to be run on the same lines as Schermer Park, Montreal.

BARRIE. — GRAND OPERA HOUSE (John Powell, manager; The Real Widow Brown March 23; fair house. Stetson's U. T. C. 1. —KING'S MUSIC HALL (N. W. E. King, manager; Lecture by Major Schoof, of the Be-hunaland Mounted Police, 27, 28.

OSHAWA. — OPERA HOUSE (J. W. Borsberry, manager; The Real Widow Brown March 25; good houses and satisfaction. Bowmanman Amateur Dramatic Club in Kathleen Mavourneen 31. Marks Brothers co. 10-22.

CHATHAM. — GRAND OPERA HOUSE (R. A. McVean, manager; Fanny Rice in At the French Ball March 23; crowded house. Miss Rice is a clever comedienne. Bicknell and Haight also scored. Frame Concert co. 10.

LONDON. — GRAND OPERA HOUSE (A. E. Roote, manager; The Hermanns March 24, 25; pleasing performance; fair business. Local minstrels 27; crowded house; creditable performance. Stetson's U. T. C. (return: 31).

OTTAWA. — RUSSELL THEATRE (Dr. W. A. Drowne, manager; Superior 35. — GRAND OPERA HOUSE (Joseph Frank, manager; Lorraine Hollis co. present d'Esmeralda, Forget Me Not, and Where's Your Wife March 27-31. The Heart of Chicago 3-8.

LINDSAY. — ACADEMY OF MUSIC (Fred Burke, manager; The Real Widow Brown March 23; good performance; fair house. Minnie Lewis Opera co. 29. Stetson's U. T. C. 5. Paul Cazenueve 10-12.

GALT. — SCOTT'S OPERA HOUSE (Dick McMillan, manager; Stetson's U. T. C. March 22; performance good; immense house. Frame Concert co. 29. White's Faust 12.

GUELPH. — ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative; J. E. S. (why) lectured to good house March 21. Stetson's U. T. C. 1.

WOODSTOCK. — OPERA HOUSE (W. D. Emerson, manager; Frame Concert co. (return) delighted a fair audience March 28. Faust 16.

BERLIN. — OPERA HOUSE (George O. Philip, manager; Nashville Students March 23.

KINGSTON. — VICTORIA THEATRE (W. Lesser, manager; Dark.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

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B. Rose Barrington, Julia Z. Baird, M. Brown, Mrs. Wm. Bradley, Adele Belgrade, Almee Bernard, Harry Byers, Vera Bell, Harriet Barnes, Bessie Bonchill, Emma Ballard, Rose Barton, Laura Bennett, Mrs. R. H. Burnside, Mrs. W. A. Brumm, Julia Batcher, Nellie Brown, Laura J. Bell, Clara Bowers, Zelma Beck, Melema Bard.

C. Jeanette Conder, Mary M. Chamberlain, Clara Coleman, Frances Corcoran, Eleanor Clough, Louise Closser, Grace Cummings, Lotta Chase, Idaline Cotton, Miss C. Cleveland, Tillie Cole, Mona Carlisle, Edith Chapman, Elsie Currier, Ida Cloughan, Elsie Clark, Carrie Cameron, Julia Cooke, Lettie Collins, Lizzie Conway, Mrs. H. C. Clarke, Lida Clark, Viola Carstedt, Grace Coleman, Lillian Y. Charters, Mrs. H. D. Crossley, Lillian Clages, Miss M. D. Clarke, Minnie Church.

D. Ruby De Linn, Esta Dean, Eva Donnette, Dorothy Drew, Frances Drake, Marie Decca, Marjorie Dixie, Margaret Didden, Sylvia De Doe, Jessica Duncan, Madge Davenport, Alma Douce, L. De Gros, Anna Duly, Margaret Delmour, Louis Delmay, May Duryea, Kathie Darnell, Maud Daniel, Eva Dennison, Virginia Darrell.

E. Miss Jerome Edwards, Effie Ellsler, Vivian Dean Edsall, Mary C. Emmett, Flo L. Estelle, Lester Edvardy, Elmore Slaters, Dorothy Earle, Louisa Eldridge, Kate Ellmore.

F. Pauline Fletcher, A. M. Friedluba, Katherine Field, Fannie Flynn, Stephen Fitzpatrick, Flora Fairchild, Irene Franklin.

G. Ellen Gail, Mrs. Richard Golden, Cayla Given, C. Gray, Mrs. H. Gould, Camilla Graham, Hattie Gilmore, Vivian Graham, Zona Graham, Ida Glenn, Gussie Gardner, Carrie Graham, M. Gardiner, Effie George, Miss Gusti, Ella H. Grover, Hattie Goodheart, Kittie Gray.

H. Zara Hollingsworth, St. George Hussey, Mrs. S. B. Hibborn, Helen Herbert, Agnes Herndon, Miss L. Hartford, Hattie Havens, Mrs. Frances Hartley, Josie Henderson, Tama Hanson, Anna Hathaway, Blanche Holt.

I. Vera Irwin.

J. Ruby Johnson, Marie Jansen, Sallie Johnson, Annette Jewell, Clara Belle Jerome.

K. Myrtle Kingsland, Robt. Kane, Mrs. Kayne.

L. J. D. Lamson, Ilse Lorraine, Alma E. Lewis, Narciss Letley, Ethel Levey, Leone Leslie, Miss I. C. Long, Annie O. Lawrence, Lilla Linder, Elizabeth Leslie, Mme. C. Lardinois, Madeleine Lowrie, H. Lillford, Eugene Lockwood, Gussie Larsen, Sylvia Lynden, Mrs. Wm. P. Lynch, Lucile La Verne, Edith Lee, Anna La Valle, Lillian Lamson, Maggie Le Clair, Dell Leon, Rose Leighton, Helen Lord, Clara Lardinois, Elsie Leslie.

M. Miss I. Millward, Mrs. G. Morris, Kitty Montgomery, Jean Mawson, Clara Lane Murray, Nellie McEntee, Christine MacLean, Louise Montrose, Constance Marton, Stella Madison, Lillian Marsalis, Sara MacLaren, Louise Muller, Mrs. J. McVickar, Mrs. Horace McVicker, Virginia May, Fanny R. McDowell, M. B. Moulton, Ada Morrison, Helen Moore, Mrs. E. A. McDowell, Mignon Marchal, Mrs. Louis Morrison, Maud Miller, Mrs. Sisters, Marion Manola Mason, Josephine May, Hattie Mae, Nellie Mullette, Ida Moreland.

N. Miss Noidi, Midge Neville.

O. Frithe Oberz, Nellie O'Neill, Mrs. F. S. Oliver.

P. Meredith Perry, Jennie O'Neill Potter, Maude Pool, Lea Ponsley, Sarah Price, Mrs. J. W. Pell, Kittie Parkinson, Marie Parks.

R. Mrs. F. D. Riddell, Gaynell Raymond, Inez Rae, Louise Robinson, Lillian Richardson, Francisca Rodding, Marion Rae, Jessamine Rogers, Ida Rock, Julia Ruppell, Olive Whiting Roberts, Astrid Rungsted, Mrs. Robertson, Laura Rose.

S. Louise Scott, Grace E. Seltzer, Mrs. Harry Standfield, Florrie Sinclair, Belle Stoddard, Helen St. Clair, Rose Sullivan, Lavina Shannon, Marie D. Sanford, Jennie Sayles, Gertie Stoddard, Josie Session, Madeleine Scherndig, Alice M. Snyder, Alice J. Shaw, Rose Southerland, Johanna Stillier, Grace Spencer, Mamie Schmitt, Olive Snider, Lillian Schovelin.

T. Mrs. A. Thurner, Bessie Thorne, Mme. M. A. Tavery, Marie Twobey, Louise Tunison, Cora Tanner, Taber, Mary Timberman, Marietta Titus, Ethel Tillson, Marla Treadwell, Sylvia Thorne, Ethel Tucker, Mlle. Titania.

U. Dorothy Usner, Isabel L. Underwood.

V. Cora Van Tassel, Allie Virtue, Renee Vinton, Anita Verno, Blanche Von Ohlen.

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Y. Annie Yeomans.

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